

THE WIDOW,

(LA VEUVE)

OPERA COMIQUE,

IN THREE ACTS.

LIBRETTO BY

FRANK H. NELSON.

MUSIC BY

CALIXA LAVALLEE.

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BOSTON:

PUBLISHED BY J. M. RUSSELL, 59 BROMFIELD STREET.

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ARGUMENT.

THE scene of the First Act is laid in the South of France, near the Spanish frontier. The occasion being a fête in honor of Nanine, niece of the Duc de Trop. The young lady is in love with Marcel Dubois, but the Duc opposes their marriage. The Marquis Beauseant, having just returned from his wedding tour, attends the fête with his bride, where he unexpectedly meets the widow (Donna Paquita) to whom he had been engaged, but had deserted, and, unknown to Paquita, married Adele Henriques for her fortune. To her surprise, the widow learns that he has discarded her and married another. A stormy interview ensues, in which she reproaches him for his perfidy, and in order to punish him pretends to drown herself. The Marquis, in endeavoring to prevent her, is observed by Passepoil, an attendant, who (not having seen the widow, and hearing the Marquis repeating her last words as he runs toward the water) imagines the Marquis is about to commit suicide, endeavors to stay him. The Marquis thinking Passepoil was a witness to the drowning of the widow, and that he (the Marquis) was the cause, buys Passepoil's silence, and resolves to fly from the neighborhood.

The Second Act opens at the château of Madame Grizzelle, at Narbonne, where we find the Marquis Beauseant under the assumed name of Mons. Guiboulard, having dropped his title and discarded his real name for fear of detection as the murderer of the widow. Madame Grizzelle endeavors to secure him as the husband for her daughter Lizette, who is in love with Gaspar Minard, whom Madame has never seen. Gaspar pays Lizette a visit, and having learned that Madame Grizzelle is a very dear friend of Adele, Marchioness Beauseant, and unacquainted with the Marquis, introduces himself to Madame Grizzelle as the Marquis Beauseant. M. Guiboulard (the true Marquis Beauseant) meets Gaspar, who, not knowing he is addressing the real Marquis, informs him that he is the Marquis Beauseant. Guiboulard, fearing he is a spy endeavoring to trace out the circumstances of the drowning of the widow, dares not expose him. Passepoil, who has lately been engaged by Madame Grizzelle as an attendant, comes in contact with the Marquis, who again purchases his silence in regard to the affair at the fête. Nanine, who is a guest at the château of Madame Grizzelle, in order to prevent a marriage, on which the Duc, her uncle, insists, persuades M. Guiboulard (the Marquis) to represent himself to the Duc as her husband. During the interview Guiboulard accidentally drops a card, on which are his real name and title. The Marchioness shortly afterward arrives at the château; the Duc shows her the card, and informs her that the Marquis Beauseant is the husband of his niece.

In the Third Act the Marquis, fearing discovery as the cause of the drowning of the widow, refuses to tell his wife the reason of his disguising his name and title. Madame Grizzelle, still under the impression that Gaspar is the Marquis Beauseant, and mistaking their reserve, upon his meeting the Marchioness, for a slight domestic difficulty, endeavors to heal the breach, much to the annoyance of the true Marquis. The widow, Donna Paquita, comes upon the scene, and the Marquis, believing her to have been drowned, imagines that he has seen her ghost. Passepoil then defines the situation. Madame Grizzelle forgives Gaspar the deception he practised on her and consents to his union with Lizette. Nanine is united to Marcel. The widow finally persuades the Duc to offer her his hand, and the Marquis being relieved of his fears, explains all to the Marchioness.

CHARACTERS.

MARQUIS PEYROLLES BEAUSEANT , afterwards M. Guiboulard	BARITONE
MARCEL DUBOIS , in love with Nanine	TENOR PRIMO
GASPAR MINARD , in love with Lizette	TENOR SECONDO
DUC DE TROP , Nanine's Guardian	BASSO
PASSEPOIL , an Attendant	BUFFO-BARITONE
DOÑA PAQUITA , the Widow	MEZZO-SOPRANO
NANINE , Niece and Ward of Duc de Trop	SOPRANO
LIZETTE GRIZZELLE , in love with Gaspar	SOPRANO
MARCHIONESS ADELE BEAUSEANT	MEZZO-SOPRANO
MADAME GRIZZELLE , Proprietress of the Chateau at Narbonne	CONTRALTO

Seigneurs, Peasants, etc., etc.

The action of the Opera is supposed to take place during the latter part of the eighteenth century.

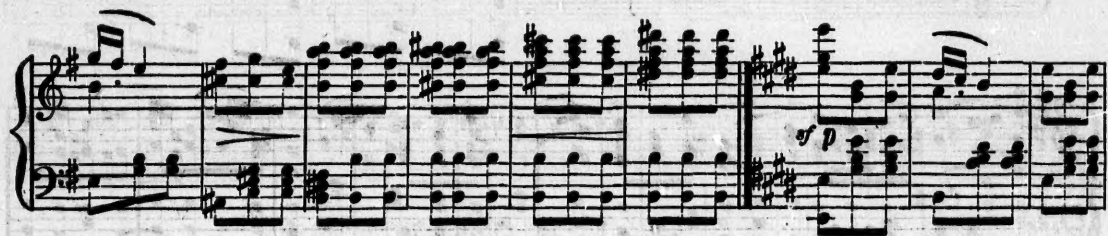
INTRODUCTORY OVERTURE.

Tempo di Valze. Rioluto.

The musical score is written for piano and consists of five systems. The first system begins with a forte (*f*) dynamic and a crescendo (*cres.*) marking. The second system continues the melodic and harmonic development. The third system features a staccato (*stacc.*) marking and a piano (*p*) dynamic. The fourth and fifth systems conclude the piece with sustained chords and melodic fragments. The notation includes treble and bass staves joined by a brace, with various note values and rests.

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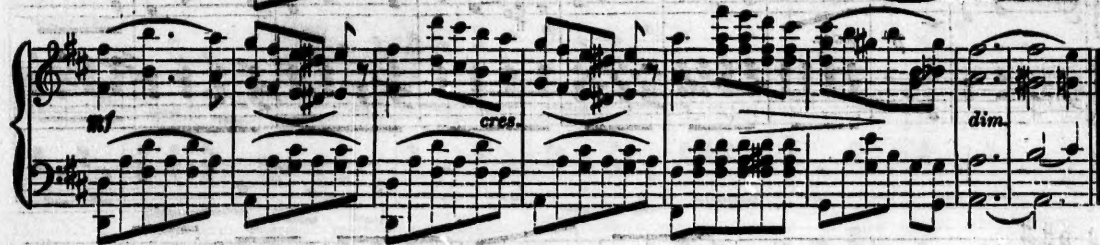
INTRODUCTORY OVERTURE



Allo. Mod.



Moderato con espress.



Allegro con fuoco.



This page contains a handwritten musical score, page 9, consisting of six systems of grand staves. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff features eighth and sixteenth notes, some beamed together. Bass staff features chords and eighth notes. A dynamic marking *mf* is present.
- System 2:** Treble staff continues with eighth and sixteenth notes. Bass staff features chords and eighth notes.
- System 3:** Treble staff features eighth and sixteenth notes. Bass staff features chords and eighth notes.
- System 4:** Treble staff features eighth and sixteenth notes. Bass staff features chords and eighth notes.
- System 5:** Treble staff features eighth and sixteenth notes. Bass staff features chords and eighth notes.
- System 6:** Treble staff features eighth and sixteenth notes. Bass staff features chords and eighth notes, ending with a double bar line.

"THE ROCKS AND HILLS."

No. 1. Marcel and Chorus.

Allegro non troppo.

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, including dynamic markings *p*, *cres.*, and *po-co*. The left hand provides a steady bass line with eighth notes.

CHORUS.

1 SOPRANOS.

ALTOS.

TENORS.

BASSES.

The rocks and hills, the rocks and hills re - sound - ing,

The rocks and hills, the rocks and hills re - sound - ing,

The rocks and hills, the rocks and hills re - sound - ing,

The rocks and hills, the rocks and hills re - sound - ing,

The chorus section features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "The rocks and hills, the rocks and hills re - sound - ing,". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

As mirth and song u - nite, Proclaim, pro - claim each

As mirth and song u - nite, Proclaim, pro - claim each

As mirth and song u - nite, Proclaim, pro - claim each

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef with the same key signature. The lyrics are: "As mirth and song u - nite, Proclaim, pro - claim each".

heart a - bound - ing, With trans - port and de - - light. As mirth and

heart a - bound - ing, With trans - port and de - - light. As mirth and

heart a - bound - ing, With trans - port and de - - light. As mirth and

The second system continues the musical score with three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef with the same key signature. The lyrics are: "heart a - bound - ing, With trans - port and de - - light. As mirth and".

song, As mirth and song, delight and song, unite with transport and de-light.

song, As mirth and song, delight and song, unite with transport and de-light.

song, As mirth and song, delight and song, unite with transport and de-light.

MARCEL

my We'll pass the day in ra-ral joy, And let no care our minds an-

noy, But 'midst pleas-ure with-out al-loy, Mirth shall our ev-ery

hour em-ploy.

mf We'll pass the day in ru-ral joy, Our ev - ery hour em-

mf We'll pass the day in ru-ral joy, Our ev - ery hour em-

We'll pass the day in ru-ral joy, Our ev - ery hour em-

mf *cres* *cen* *do.*

play..... The rocks and hills, the rocks and hills re - sound-ing.

play..... The rocks and hills, the rocks and hills re - sound-ing.

play..... The rocks and hills, the rocks and hills re - sound-ing.

ff

As..... mirth and song u - nite, Pro-claim, pro - claim each

As..... mirth and song u - nite, Pro-claim, pro - claim each

As mirth and song u - nite, Pro-claim, pro - claim each

heart a - bound - ing With.... trans - port and de - light, As

heart a - bound - ing With.... trans - port and de - light, As

heart a - bound - ing With trans - port and de - light, As

mirth and song, As mirth and song delight and song u - nite with transport

mirth and song, As mirth and song delight and song u - nite with transport

mirth and song, As mirth and song delight and song u - nite with transport

Resoluto.

and de - light, Proclaim each heart a - - bound - - ing With

and de - light, Proclaim each heart a - - bound - - ing With

and de - light, Proclaim each heart a - - bound - - ing With

Sva.

trans - port and de - light,... Proclaim each heart a - bound - .

trans - port and de - light,... Proclaim each heart a - bound - .

trans - port and de - light,... Proclaim each heart a - bound - .

sva

- ing With trans - port and de - light.

- ing With trans - port and de - light.

- ing With trans - port and de - light.

g

The musical score is written for a vocal ensemble and piano. It consists of six systems of staves. The first three systems each have three staves (two vocal, one piano). The last three systems each have two staves (one vocal, one piano). The lyrics are: "trans - port and de - light,... Proclaim each heart a - bound - .", "- ing With trans - port and de - light.", and "- ing With trans - port and de - light." The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts are written in a simple, accessible style.

"OH! TRUST MY LOVE."

No. 2. Duett. Marcel and Nanine.

MARCEL.

Moderato con espress.

p Oh, trust my

love to me, let me but prove to thee,.... This heart, this heart is true as steel,

True as the love I feel, Nought shall your mind annoy, Love shall each

hour employ, Free from all care, all care and strife, Happy we'll pass through life, Oh!

Dim.

Dim.

p *Con amore.* *mf*

Thus in . . . fond de - vo - tion, Thrill'd with . . . love's e - mo - tion, Oh! may our

WARRINE *p*

Oh! . . . fond de - vo - tion,

MARCEL *p*

lives be bless'd, our lives be bless'd 'till we are call'd to rest; Oh! Thus in . . . fond de - vo - tion,

cres. *f* *p* *p*

With fond e - mo - tion, Oh! may our lives be bless'd 'till we are call'd to rest.

Thrilled . . . with fond e - mo - tion, Oh! may our lives be bless'd 'till we are call'd to rest.

cres. *f* *p* *p*

MANINA

Would I my love thus show Were I with thee to go?.....

Could you but know this heart, What pain it is to part, And yet the

fu - ture gleams, *p* For us this hap - py dream, Though what fate, fate may de - cree,

dim. True I will be to thee, oh! *con amore.* *p* I can but trust to thee.

mf *dim*

Will you but make for me My fu - ture bright and gay as seems to me this

NANINE *p* *mf*

day, Oh! I can but trust to thee, Will you but make for me

MARCEL *mf*

Oh!..... trust to me, Oh! trust to me

f *ff*

My fu - - ture bright and gay as seems to me to - day.

f *ff*

Your fu - - ture bright and gay as seems to you to - - day.

"I AM LOVED."

No. 3. Marcel.

Andante amoroso.

Yes, I am lov'd, oh! hap-py

hour, Thus to feel its bliss-ful power Steal-ing o-ver me like a

dream, Oh! Heaven's bliss, yes, bliss so-rene, Oh!..... from this saddened

gloom. My heart with joy doth loom, *cres* To feel for

cen - do.
me, For me her love, As pure as that a - bove..... *Sf*

cen - do. *Sf*

p Yes, I am lov'd, Oh! happy hour, Thus to feel its blissful pow - er

p

Sf Steal - ing o - ver me like a dream; Oh! Heaven's bliss, Oh! Heaven's

Sf

sf bliss,..... *pp* bliss..... se - rene

pp Yes, I am lov'd, oh! happy dream That fills my heart with heaven's

gleam,.... *sf* A dream sweet yet full of pain; *pp* Who that loved would not a -

gain,..... Oh! The bliss whose breath is a sigh,....

cres - - - *cen* - - - *do*.

That dear pain en-dure for aye, When thou art nigh, 'Tis life when thou art nigh. A -

cres - - - *cen* - - - *do*.

part from thee to die, Yes, I am lov'd, oh! happy dream,

That fills my heart with heaven's gleam,..... Steal-ing o-ver me like a dream, Oh! heaven's

bliss, Oh! heaven's bliss ... bliss..... se-reno.

dim.

"HAPPY AND FREE."

No. 4. Paquita and Chorus.

Tempo di Valse. Resoluto.

The musical score is written for piano and voice. It begins with a piano introduction in 3/8 time, marked *Tempo di Valse. Resoluto.* The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal part enters with a melody in the treble clef. The lyrics are: "care are we no trou-ble see, Let each one be Hap-py and free, Oh! bow-er quick was the hours, The land of flower, True Span-ish bow-er, Oh!". The score includes dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a final chord in the piano part.

1. Oh! free from all
2. In my na-ture

care are we no trou-ble see, Let each one be Hap-py and free, Oh!
bow-er quick was the hours, The land of flower, True Span-ish bow-er, Oh!

life should all joy - ous be, With mirth and song, A hap - py throng, We pass a -
the gar - den spot of earth, Land of my birth, Pleas - ure and mirth, There is no

long; Oh! come pass the hours a - way, This mer - ry day, Love's laws o - bey;
dearth; Oh! pass the dull hours a - long, With dance and song, Gay pleas - ure's throng;

Now while we may, And quick - ly the time may go, In joy you know
All the day long, And who'd at such life re - pine, Who would de - cline

No thought of woe, Dull hours are slow, Ah!
Gen - er - ous wine, It is di - vine, Ah!

p

Then what care we, Hap - py and free, If fate de - crees the fu - ture be,

p

p *f* *sf*

From troub - le free, Or sor - row see, For you and me, we'll . . . jol - ly be.

sf *p* *sf*

DONA PAQUITA WITH CHORUS.
CHORUS.

Then what care we, Hap - py and free, If fate de - crees, The fu - ture be, From trouble

Then what care we, Hap - py and free, If fate de - crees, The fu - ture be, From trouble

Then what care we, Hap - py and free, If fate de - crees, The fu - ture be, From trouble

free: Or trouble see, For you and me, We'll jol-ly be. be.

free; Or trouble see, For you and me, We'll jol-ly be. be.

free: Or trouble see, For you and me, We'll jol-ly be. be.

p

f

The musical score is for three voices (Soprano, Alto, and Bass) and piano. The key signature is D major (two sharps). The time signature is 2/4. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The vocal parts have lyrics: "free: Or trouble see, For you and me, We'll jol-ly be. be." and "free; Or trouble see, For you and me, We'll jol-ly be. be." and "free: Or trouble see, For you and me, We'll jol-ly be. be." The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). There are also first and second endings marked with "1" and "2" and a "D.C. to" instruction.

"THEY ALWAYS DO."

No. 5. Dona Paquita. Duc de Trop.

Allegro Vivace.



DONA PAQUITA.

Piu Moderato.

DUC.

DONA PAQUITA

1. You know I mar - ried twice be - fore. That's ve - ry true. *mf* And
 2. My mar - riage morn Ma said kind - ly. They al - ways do. In

The first system of the vocal duet. The vocal parts are in 2/4 time, marked *Piu Moderato*. The piano accompaniment is in 2/4 time, marked *p* (piano) in the right hand and *f* (forte) in the left hand. The lyrics are: 1. You know I married twice before. That's very true. *mf* And 2. My marriage morn Ma said kindly. They always do. In

f DUC.

DONA PAQUITA.

I'd not care to try it more. They al - ways do. The way he plead - ed
 mar - rying you've act - ed blind - ly, That's ve - ry true. You'll oft - en find your

The second system of the vocal duet. The vocal parts are in 2/4 time, marked *f* (forte) in the right hand and *p* (piano) in the left hand. The lyrics are: I'd not care to try it more. They always do. The way he pleaded - ed mar - rying you've act - ed blind - ly, That's very true. You'll oft - en find your

Allegro.

was a sin, And thus my slow con - sent did win. For him I did not
hus - band scoff, He'll soon this fond af - fec - tion doff, And his but - tons al - ways

DONA PAQUITA

care a pin. That's ve - ry true, that's ve - ry true, They
com - ing off. *DUO.* That's ve - - ry true. That's ve - ry true, that's ve - ry true, They
They al - - ways do.

D.C.

al - ways do. *sff*
al - ways do. *sf*

After 2nd verse.

"I AM NOT FANCY FREE."

No. 6. Dona Paquita & Nanine.

Andantino con espre

NANINE.
 I am not fan - cy free, All na - ture
 seems to me To speak his name a - lone, My love, Mar - cel, my own.

DONA PAQUITA.
 Ah! . . . ah! . . . To speak his
 'Tis just the same with me, For eve - ry - where I see The Mar - quis

name,..... my love, Mar-cel, my own, Wher-ev-er I may rove,
 eyes.... di-vine, look-ing fond-ly to me.

f *p*

eve-ry thought is my love,
 Un-till this life be done Our hearts shall

Then why should we re-joice, At such bliss di-vine?
 be as one,

Why should we not re - joice, Eve - ry sound seems his voice, Ah!

Why should we not re - joice, Eve - ry sound seems his voice, Ah!

Un espress.

To me hath been giv - en One faint gleam of Heav - en, Yes, my heart tells me so

To me hath been giv - en One faint gleam of Heav - en, Yes, my heart tells me so

Yes, my heart tells me so, 'Tis love, 'Tis love, 'Tis love I know.

Yes, my heart tells me so, 'Tis love, 'Tis love, 'Tis love I know.

"THE MARQUIS IS A GOOD OLD SOUL."

No. 7. Dona Paquita. Nanine.

Tempo di Bolero.

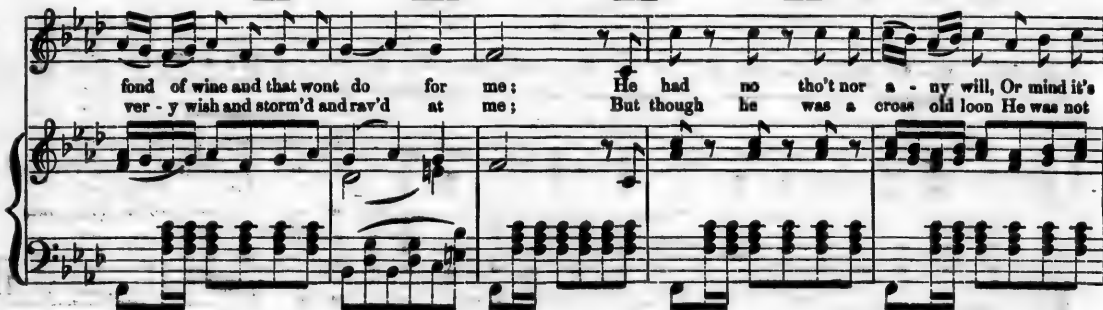


PAQUITA.

mf 1. The Mar-quis is a good old soul, not like my oth - er two, My first was ver-y
2. My sec - ond was so dif - ferent, as stubborn as could be, Al-ways op - pos'd my



fond of wine and that wont do for me; He had no tho't nor a - ny will, Or mind it's
ver - y wish and storm'd and rav'd at me; But though he was a cross old loon He was not



poco rall.

Carry the Voice.

my be - lief; So, when it pleas'd my Lord to die, I felt a great re - lief, Ah! . .
ver - y brave, I'd calm him down by taking him To see the first one's grave.



mf Allegro vivace.

He's gone, its use - less to grieve, Sin - gle I could not long be, Hus - bands are plen -

mf

"TIS JOY TO MEET."

No. 8. Gaspar. Lixette. Chorus.

Allegro moderato.

mf cres - - - con - - do. poco.

a poco. *f*

CHORUS.

SOPRANO & ALTO

With pleasure in each glance, We tread the mer - ry dance, 'Tis joy to meet, to

TENOR

With pleasure in each glance, We tread the mer - ry dance, 'Tis joy to meet, to

BASS

With pleasure in each glance, We tread the mer - ry dance, 'Tis joy to meet, to

meet a-gain Where nought but joy doth reign, With pleasure in each glance,..... We tread the mer - ry

meet a-gain Where nought but joy doth reign, With pleasure in each glance,..... We tread the mer - ry

meet a-gain Where nought but joy doth reign, With pleasure in each glance,..... We tread the mer - ry

dance,..... 'Tis joy to meet, to meet a - gain,.... 'Tis joy to meet again, where nought, where

dance,..... 'Tis joy to meet, to meet a - gain,.... 'Tis joy to meet again, where nought, where

dance,..... 'Tis joy to meet, to meet a - gain,.... 'Tis joy to meet again, where nought, where

CHORUS

With mirth ev - er tend - ing,
 naught but mirth doth reign.....
 naught but mirth doth reign.....
 naught but mirth doth reign.....

mf

LIBRETTO

glan - ces soft - ly blend - ing. 'Tis joy to meet a - gain,.... 'Tis

p

joy to meet a - gain,..... Where nought but mirth, where nought but mirth doth reign.....

mf

Tis

Tis

Tis

p

mf

joy to meet a - gain, 'Tis joy to meet a - gain,.... Where nought but mirth, where nought but

joy to meet a - gain, 'Tis joy to meet a - gain,.... Where nought but mirth, where nought but

joy to meet a - gain, 'Tis joy to meet a - gain,.... Where nought but mirth, where nought but

mirth doth reign, 'Tis joy to meet, 'Tis joy to meet, do.
 mirth doth reign, 'Tis joy to meet, 'Tis joy to meet, do.
 mirth doth reign, 'Tis joy to meet,..... 'Tis joy to meet,..... 'Tis joy to

'Tis joy to meet, to meet a - gain,.... With pleasure in each glance,.... We
 'Tis joy to meet, to meet a - gain,..... With pleasure in each glance,.... We
 meet, 'Tis joy to meet, to meet a - gain,..... With pleasure in each glance, We

tread the mer - ry dance,..... 'Tis joy to meet, to meet again, Where nought but joy doth reign, With

tread the mer - ry dance,..... 'Tis joy to meet, to meet again, Where nought but joy doth reign, With

tread the mer - ry dance,..... 'Tis joy to meet, to meet again, Where nought but joy doth reign, With

pleas-ure in each glance,..... We tread the mer - ry dance,..... 'Tis joy to meet, to

pleas-ure in each glance,..... We tread the mer - ry dance,..... 'Tis joy to meet, to

pleas-ure in each glance,..... We tread the mer - ry dance,..... 'Tis joy to meet, to

meet a - - gain,.... 'Tis joy to meet again Where nought, where nought but joy doth reign, 'Tis joy, 'tis
 meet a - - gain,.... 'Tis joy to meet again Where nought, where nought but joy doth reign, 'Tis joy, 'tis
 meet a - - gain,.... 'Tis joy to meet again Where nought, where nought but joy doth reign, 'Tis joy, 'tis

joy, 'tis joy, 'tis joy to meet a - gain, 'Tis joy, 'tis joy, 'tis joy, 'tis joy to meet a - gain.

joy, 'tis joy, 'tis joy to meet a - gain, 'Tis joy, 'tis joy, 'tis joy, 'tis joy to meet a - gain.

joy, 'tis joy, 'tis joy to meet a - gain, 'Tis joy, 'tis joy, 'tis joy, 'tis joy to meet a - gain.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass line provides a steady accompaniment with chords and single notes. The score ends with a double bar line.

"THE PATIENT ANGLER."

No. 9. Gaspar and Chorus.

Allegretto.

GASPAR.

1. A - dèle is not so young you know, And lov - ers nev - er trou - bled her;.... And
 2. To talk of love she then be - gan, At once told me, with me she'd dance,.... And

a pa - tient an - gler was she for man - y, and man - y a year; For in her heart she
 said we'd speak of love a - gain, but I nev - er gave her the chance; On con - quest I knew

made a vow, A hus-band she would sure-ly get, I'll nev-er for-get the eve-ning When
she was bent, And tho't she had an eye on me; I've ev-er a-void-ed her since, And

REFRAIN.

I this an-cient an-gler met Year af-ter year poor thing she'd wait, And anx-i-ous-ly she'd cast her
thus from her toils have kept free *mf*

bait, But not one lov-er could she get Tho' pa-tient-ly she'd spread her net

CHORUS.

Year af - ter year, poor thing she'd wait, And anx - ious - ly she'd cast her

Year af - ter year, poor thing she'd wait, And anx - ious - ly she'd cast her

Year af - ter year, poor thing she'd wait, And anx - ious - ly she'd cast her

ad lib.

bait, But not one lov - er could she get, Tho' pa - tient - ly she'd spread her net,

bait, But not one lov - er could she get, Tho' pa - tient - ly she'd spread her net,

bait, But not one lov - er could she get, Tho' pa - tient - ly she'd spread her net,

D. C. to 35

Al fine.

"LET ME ON THAT FINGER."

No. 10. DUETT. Lixette. Gaspar.

Allegretto.

The musical score is written for a duet between Gaspar and Lixette. It begins with a piano introduction in G major, 2/4 time, marked *Allegretto*. The piano part features a lively melody in the right hand and a steady accompaniment in the left hand. The vocal lines enter with the lyrics: "Come, let me on that fin - ger, Place, love, a wed - ding ring;". Lixette's part follows with the lyrics: "I can - not long - er, long - er ling - er, You shall do". Gaspar's part concludes with the lyrics: "no such a thing, Why love, No such a thing;". The piano accompaniment continues throughout the vocal parts, providing harmonic support and rhythmic structure.

GASPAR
Come, let me on that fin - ger, Place, love, a wed - ding ring;

LIXETTE
I can - not long - er, long - er ling - er, You shall do

GASPAR
no such a thing, Why love, No such a thing;

LIBRETTE

No, you shall do no such a thing, No,

You are far from truth - - - ful, False . . . you are

known to be, Your love I'm sure is prone to range, And

that wont do, wont do for me, that wont do for me, that

The musical score is written for a voice and piano. The key signature is one sharp (F#). The tempo is marked 'Andante'. The score consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano part features chords and melodic lines in both hands. Dynamics include 'mf' (mezzo-forte) and 'p' (piano). The score ends with a repeat sign.

LIBRETTO

wont do for me; No! You are far from
 GASPAR
 Oh! I in - deed am

p

truth - ful, False . . you are known to be, Your love I'm
 truth - ful, No . . fond - er love could be, My love is

a poco più mosso.
 sure is prone to range, And . . . that wont do for me, False you
 ne - ver known to range, My heart points true to thee, None fond-

p

are known to be, False you are known to be, And that, and that wont do for me, False you
 er love could be, No fond-er love could be, My heart, my heart points true to thee, No fond-

are known to be, False you are known to be, And that, and that wont do for me.
 er love could be, no fond-er love could be, My heart, my heart points true to thee,

"I'M TOO DELICATE TO WORK."

No. 11. Passepoil.

Moderato.



PASSEPOIL.



folks would al - ways say of me, He's a most pe - cu - liar boy, ah!
would be mon - ey in my purse If I had nev - er been born, ah!

I'm too del - i - cate, I'm too del - i - cate, del - i - cate, I suppose tired I was born;

p

ad lib. D.C. to 2d verse.

I'm too del - i - cate, I'm too del - i - cate, del - i - cate, I suppose tired I was born.

After last verse.

f

"MY LOVE."

No. 12. DUETT. Marquis & Adèle.

Allegro agitato.

MARQUE My love such conduct is not right, my dear, Don't dear me you

ADÈLE

mf

 The first vocal entry shows Marquis singing the first line of the duet. The piano accompaniment continues with a rhythmic pattern of eighth notes. Adèle's part is indicated by a treble clef and a few notes.

You al - ways were a flirt, 'twas said, Aint you a-shamed, not six weeks

mf

 The second vocal entry continues the duet. Marquis sings the second line, and the piano accompaniment provides harmonic support. Adèle's part is also indicated.

MARQUE wed. My love you do not un - der - stand. I saw you

ADÈLE

mf

 The third vocal entry shows Marquis singing the third line. The piano accompaniment features some dynamic markings like 'f' and 'mf'. Adèle's part is indicated with a treble clef.

MARQUIS

kiss the la - dy's hand, Its not my fault, my love, you know, If the

cres. *be.*

girl is in love with me, If the girl is in love with

cres. *be.*

Allegro.

me.

ADRIEN

Your former life full well I know, But did not

f *mf*

MARQUIS

think that you would show Your tricks before my ve - ry eyes, Such pal - try busi - ness I despise, I always

p

was the la - dies pet, So why in such a pas - sion be, I simply smiled and doffed my hat, Surely there

is no harm in that. It's dis - grace - ful, and the place full, Don't talk so loud, here comes the crowd. It's dis - grace -

ADELE MARQUIE ADELE

ful, and the place full, Don't talk so loud, here comes the crowd, I on - ly smiled and doffed my

MARQUIE

hat, But sure - ly there's no harm in that, Surely there is no harm in that,..... I'll list - en

Now list - en

It's dis - grace - ful, and the place full.....

ADELE CROS.

sir, to what I say, Re-member now that from this day, That you are now a mar-ried man, and try and
 dear, to what you say, Re-member too that from this day, That I am now a mar-ried man, and try and

ff act so if you can, That you are now a mar-ried man, And try and act so if you can, That you are
mf act so if I can, That I am now a mar-ried man, And try and act so if I can, That I am

now a mar-ried man, And try and act so if you can.
 now a mar-ried man, And try and act so if I can.

"FAREWELL FOR EVER."

No. 13. Dona Paquita, Marquis, afterwards Passepoil.

Allo, risoluto.

The musical score is written for piano and voice. It begins with a piano introduction marked *Allo, risoluto.* The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal part for Dona Paquita enters with the lyrics: "Yes, but it is not wrong for you My lov - ing, trust - ing heart to". The piano accompaniment continues with a steady rhythm. The vocal part for Marquis enters with the lyrics: "blight; To be the jest of all my friends. You think, I would live thus, no - ver, no - ver no -". The piano accompaniment continues with a steady rhythm. The score is written in G major and 2/4 time.

Yes, but it is not wrong for you My lov - ing, trust - ing heart to

blight; To be the jest of all my friends. You

think, I would live thus, no - ver, no - ver no -

Andante con dolore.

ver, ne - ver. *p* Bring back to your mind..... Those dear

rall.

words so kind.....When you told me nought could se - ver, Hearts u -

nited fast, In love that must last For e - ver, aye for e - ver.

Pio meno.

And now that love has fled, Shall I live thus? never. But

ere my soul has fled,..... Say, "Fare - well for - ev - - er."

PAQUITA.
p And now that love has fled, Shall I live thus, no - - ver; But
MARQUI.
p I have not strength to follow her, Her last word ringing in my

Allegro vivace.
 ere my soul has fled,..... say, "Fare - well for - e - ver."
 eers, "Faith - less wretch,..... fare - well for - e - ver."

FARRINGTON

A man a-bout to drown himself!

fff

What would you do at such a time!

fff

At your age, too, one would not think That you'd com - mit so

f

great a crime, A crime? who, me sir? What

sempre. f

crime? Don't you call drowning a crime; 'For my soul, I didn't in-

PASSEPOIL *MARQUE*

tend. Why, I saw you my - self.

PASSEPOIL *Allo. agitato.*

"OH! WHY DID HE COME."

Agitato.
PASSEPOIL

f I'm glad sir, that I was in time, You ought to

MARQUE


Oh! why did he come at that time, My life is

know that was..... a crime..... Just think.... what a ter - ri - ble
 not now worth..... a pin..... For I'll.... be ac - cused.. of this
 crime..... just think what a ter - ri - ble crime..... If
 crime..... For I'll be ac - cused of this crime..... He
 I.... had... not.... stopped you..... If I'd not stopped you go - ing
 thinks now that I....pushed her in..... He thinks now that I pushed her



in, Just think what a ter-ri-ble crime, If
in, For I'll be ac-cused of this crime, He

The first system of the musical score consists of two vocal staves (soprano and bass) and a piano accompaniment. The vocal staves have lyrics underneath them. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The first system ends with a double bar line.



I'd not stopp'd you go-ing in.
thinks now that I push'd her in.

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics underneath them. The piano accompaniment is written in a grand staff. The music continues with the same key and time signature. The second system ends with a double bar line.



The third system of the musical score consists of a piano accompaniment. The music is written in a grand staff. The piano accompaniment continues with the same key and time signature. The system ends with a double bar line.

FINALE.

No. 14. Concerted.

Allegro risoluto.

mf

mf PARSEFOIL

I'd like to see you safe a - way, If you please sir, to go, I'm a -

p

f MARQUIN

fraid if you lon - ger stay, You'd try a - gain you know; You were wrong, you were

mf PARSEFOIL

wrong, In what you tho't you saw; Such thing I've heard be - fore, You know that

p

*Allegro subito.**Takes part.**Andante.*

is a-against the law. (spoken.) All right. PH take your word.

*Andante.**p* FARRISFOL.

Mind must per - se - cure ve - true,

MANDELL

You be - lie - ve - ly - ful, - ry

A - cret - tween two, Right, bet - swear:

as - be - as you - ter swear;

Here, they com - there you What have far, You saw
see, are - ing, you know, you to are you

p

mf Allegro vivace.

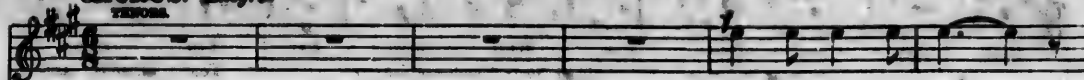
will square; a - You bet - swear. Mind must per - a -
act - gain, had - ter swear. you be - tic - lar -

mf

- ly - ful true, A - cret - tween two, Right bet - swear.
care - se - be as you ter swear.

mf

CHORUS. Allegro
 TENORS



High up in the hills.

BASS



Hark! how moun-tain rill,



Down, down in the vale,

Runs down in - to dale;



BASS



It's all up with me,

I know just how I would be,

how it would be.



FLAMENCO.

From me you need not fear, I'll go, your friends are here, Your friends are

cres.

Allegro moderato.

here.

CHORUS.
THEOREM

Let us drink boys, Let us drink boys, And send the cup merrily round, and send the cup merrily round, The

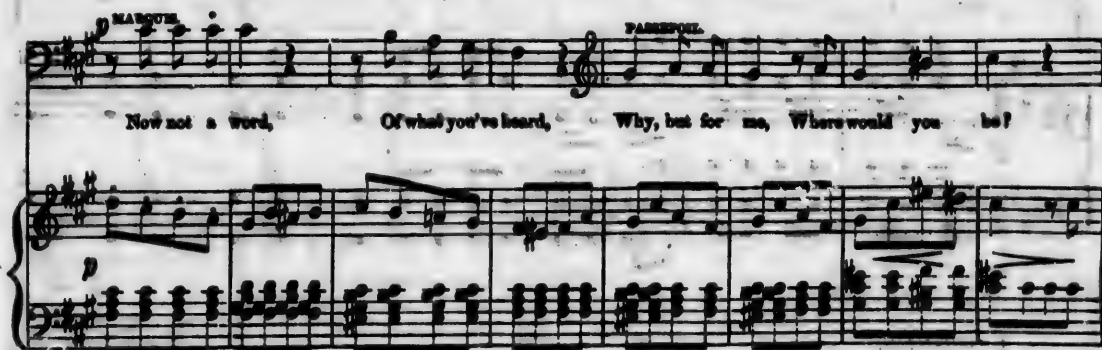
BARBER

Let us drink boys, Let us drink boys, And send the cup merrily round, and send the cup merrily round, The



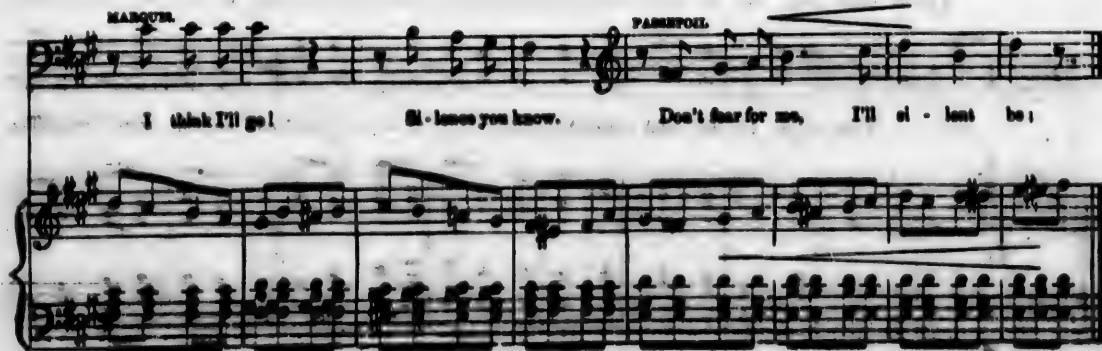
source of joy with-out al - ley, In good wine, in good wine can e - ver be found.

source of joy with-out al - ley, In good wine, in good wine can e - ver be found.



MARGUERITE. PARENTOIL.

Now not a word, Of what you've heard, Why, but for me, Where would you be?



MARGUERITE. PARENTOIL.

I think I'll go! Si - lence you know. Don't fear for me, I'll e - lect be!

f

Let us drink boys, Let us drink boys, And send the cup merrily round, and send the cup merrily round, The

Let us drink boys, Let us drink boys, And send the cup merrily round, and send the cup merrily round, The

Moderato.

source of joy without al - loy, In good wine, in good wine can e - ver be found.

source of joy without al - loy, In good wine, in good wine can e - ver be found.

f *duo*

Sir! I am giv - en, And am griev'd to un - der - stand, You had the im - per - ti -

Allegro.

Allegro moderato. 2)

2000

To seek my nie - cos hand,

1

wish to know the truth,

And ask

you

is it so?

It is

COI-

NAME _____

DATE 12/12/73

CHORUS.

Poor,

in - so - lent,

Em - phat - i - cal - ly

con - sent . . .

000 • 0000 • • •

-71-
FINALE CHORUS.

Allegro. **CHORUS.**
SOPRANOS.
ALTO.

so. Oh! what en-chant - ing pleas - ure, On the
ALTO. Oh! what en-chant - ing pleas - ure, On the

light fan - tas - tic toe, To dance the Pol - ka meas - ure,
light fan - tas - tic toe, To dance the Pol - ka meas - ure.

cres. - - - - - cen - - - - - do.

rit.

On the light fan - tas - tic toe.
On the light fan - tas - tic toe.

The musical score is written for a chorus of four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Allegro'. The score begins with a piano introduction. The vocal parts enter with the lyrics 'Oh! what en-chant - ing pleas - ure, On the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes various performance markings such as 'cres.' (crescendo) and 'rit.' (ritardando). The lyrics continue with 'light fan - tas - tic toe, To dance the Pol - ka meas - ure,'. The piano accompaniment includes a section with a 'cres - - - - - cen - - - - - do.' marking. The score concludes with a 'rit.' marking and the lyrics 'On the light fan - tas - tic toe.'

f a tempo.

We'll climb this hill, The pros-pect will The toil re-pay,

We'll climb this hill, The pros-pect will The toil re-pay,

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a minor key with a key signature of two flats. The lyrics are: "We'll climb this hill, The pros-pect will The toil re-pay,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Come, come, I say, We'll climb this hill, The pros-pect will

Come, come, I say, We'll climb this hill, The pros-pect will

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "Come, come, I say, We'll climb this hill, The pros-pect will". The piano accompaniment continues with the same rhythmic pattern.

The toil re-pay, Come, come a-way.

The toil re-pay, Come, come a-way.

The third system of the musical score. It concludes the vocal and piano parts. The lyrics are: "The toil re-pay, Come, come a-way." The piano accompaniment ends with a final chord.

ANNE

Why you here? Pray tell me, sir;

(with anger.)

What means this freak? Why don't you speak?

MARQUE

My wife! 'Tis she! That set - tles me.

I will not try to say good bye.

FEMALE CHORUS

We'll climb this hill, The pros-pect will The toll re-pay,

We'll climb this hill, The pros-pect will The toll re-pay,

Come, come a-way, We'll climb this hill, The prospect will The toll re-pay, Come,

Come, come a-way, We'll climb this hill, The prospect will The toll re-pay, Come,

come a-way, The pros-pect will the toll re-pay, The pros-pect

come a-way, The pros-pect will the toll re-pay, The pros-pect

will the toll re - pay.

will the toll re - pay.

Allo.

WIFE'S CHORUS.
TRIO.

Let us drink, boys, let us drink, boys, And send the cup merrily round, And send the cup merrily round, The

BARBER.

Let us drink, boys, let us drink, boys, And send the cup merrily round, And send the cup merrily round, The

source of joy with-out al-loy, In good wine, in good wine can ev-er be found.

source of joy with-out al-loy, In good wine, in good wine can ev-er be found.

MARCHEL

A bum-per now we'll drain,..... And sing a mar-ry song,..... Pour

out, pour out, don't spare the wine, It will our friend-ship bind,.....

MALE CHORUS

M. L. GOSSET

bum - per now we'll drain,..... And sing

bum - per now we'll drain,..... And sing

The first system of the musical score consists of four staves. The top two staves are vocal parts (soprano and alto) with lyrics 'bum - per now we'll drain,..... And sing'. The bottom two staves are piano accompaniment, with a forte (f) dynamic marking at the beginning.

mer - ry song, Pour out, pour out, don't

mer - ry song, Pour out, pour out, don't

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics 'mer - ry song, Pour out, pour out, don't'. The bottom two staves are piano accompaniment.

spare the wine, It will our friend - ship bind.

spare the wine, It will our friend - ship bind.

The third system of the musical score consists of four staves. The top two staves are vocal parts with lyrics 'spare the wine, It will our friend - ship bind.'. The bottom two staves are piano accompaniment.

TRIPLE CHORUS
REFRAIN

mf Through for - - out deep, while yet we stray, Where eve - ry

ALTO

mf Through for - - out deep, while yet we stray, Where eve - ry

song - ster seems to say, Oh, let - - ter here, 'Tis

song - ster seems to say, Oh, let - - ter here, 'Tis

na - ture's spring, The car - ol sweet, let min - strel sing.

na - ture's spring, The car - ol sweet, let min - strel sing.

MALE VOICES WITH TENORS
MALE CHORUS

A bum - per now we'll drink,..... And sing a mer - ry song,..... Four

A bum - per now we'll drink,..... And sing a mer - ry song,..... Four

out, pour out, don't spare the wine, It will our friend - ship mend.

out, pour out, don't spare the wine, It will our friend - ship mend.

"ALL NATURE'S GAY"

Allegretto. *mf* *mod.*

All na - ture's gay,

It seems to say, Can art com - pare, In beau - ty rare,

With brooks and rills, and rocks and hills, White brooklets glide o'er moss - yain side.

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegretto' and the dynamic is 'mf mod.'. The score consists of three systems of music. The first system includes the title and the first line of the song. The second system includes the second and third lines. The third system includes the fourth and fifth lines. The piano accompaniment is characterized by a steady eighth-note pattern in the right hand and a more complex, often beamed, pattern in the left hand. The voice part is a simple melody that follows the lyrics.

MARCEL.

All na-ture's gay, It seems to say, Can art com - pare, In beau - ty rare,

CHORUS. SOPRANO & ALT.

All. na-ture's gay, It seems to say, Can art com - pare, In beau - ty rare,

TRIO.

All. na-ture's gay, It seems to say, Can art com - pare, In beau - ty rare,

BASS.

All. na-ture's gay, It seems to say, Can art com - pare, In beau - ty rare,

With brooks and rills, And rocks and hills, Where brooklets glide o'er mountain side, With brooks and

With brooks and rills, And rocks and hills, Where brooklets glide o'er mountain side, With brooks and

With brooks and rills, And rocks and hills, Where brooklets glide o'er mountain side, With brooks and

With brooks and rills, And rocks and hills, Where brooklets glide o'er mountain side, With brooks and

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "rills, And rocks and hills, Where brook - lets glide o'er moun - tain side, Where". The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "brook - lets glide, O'er mountain side...". Above the vocal staves, the tempo markings "*Adagio.*" and "*a tempo.*" are indicated. The piano accompaniment continues with a similar pattern of eighth notes and chords.

This musical score is for a piano piece, page 83, written in G major (one sharp). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system has 6 measures. The second system has 6 measures. The third system has 6 measures. The fourth system has 6 measures. The fifth system has 6 measures, ending with a double bar line. The music features various chordal textures and melodic lines, with some measures containing triplets or sixteenth-note patterns.

End of Act First

ENTR' ACTE.

Alliegro moderato.

A musical score for a piano piece titled "ENTR' ACTE." The score is written for piano (p) and consists of six systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Alliegro moderato." The first system shows a lively melody in the treble and a rhythmic accompaniment in the bass. The second system features a "stacc." (staccato) marking and a "p" (piano) dynamic. The third system continues the melodic and rhythmic patterns. The fourth system shows a more complex texture with multiple voices in both hands. The fifth system features a series of chords and a melodic line. The sixth system concludes the piece with a final chord and a double bar line.

ACT II.

LAUGHING CHORUS.

No. 18. Lixette and Chorus.

Allegro moderato.

Piano introduction, measures 1-6. The music is in 2/4 time, key of B-flat major. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte).

Piano introduction, measures 7-12. The music continues with the same melody and accompaniment. Dynamics include *mf* (mezzo-forte).

CHORUS.*mf* SOPRANO AND ALTO.

Vocal entry for Soprano and Alto, measures 1-4. The lyrics are: "That such thing should oc - cur, I can't be-lieve it true, It is ver - y clev - er, I will ad-mit, wot".

TENOR.

Vocal entry for Tenor, measures 1-4. The lyrics are: "That such thing should oc - cur, I can't be-lieve it true, It is ver - y clev - er, I will ad-mit, wot".

mf BASS.

Vocal entry for Bass, measures 1-4. The lyrics are: "That such thing should oc - cur, I can't be-lieve it true, It is ver - y clev - er, I will ad-mit, wot".

Vocal entry for Bass, measures 5-8. The lyrics are: "That such thing should oc - cur, I can't be-lieve it true, It is ver - y clev - er, I will ad-mit, wot".

Piano accompaniment for the Chorus, measures 1-8. The music features a rhythmic accompaniment in the left hand and a melody in the right hand. Dynamics include *mf* (mezzo-forte).

cres.

you? I don't think I ev-er heard so good a joke, It real-ly

you? I don't think I ev-er heard so good a joke, It real-ly

you? I don't think I ev-er heard so good a joke, It real-ly

cres.

Laughing.

is enough one's laughter to pro-voke, Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

is enough one's laughter to pro-voke, Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

is enough one's laughter to pro-voke, Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha

f

ha ha ha ha ha ha ha ha, So good a joke, So good a

ha ha ha ha ha ha ha ha, So good a joke, So good a

f

ha ha ha ha ha ha ha ha, So good a joke, So good a

f

joke, Heard a - ny thing like that, I don't think I ev - er, *f* In all the

joke, Heard a - ny thing like that, I don't think I ev - er, *f* In all the

f

joke, Heard a - ny thing like that, I don't think I ev - er, *f* In all the

mf You may call it

sto-ries told, heard a - ny thing so clev - er,

sto-ries told, heard a - ny thing so clev - er,

sto-ries told, heard a - ny thing so clev - er,

clev - er I think it quite a bore, I have heard the sto - ry, A dou-er times be - fore,

f Not as he has

f Not as he has

f Not as he has

told it in-deed, in - deed I am quite sure, I am quite sure, I ne'er heard one so good at a - ny

told it in-deed, in - deed I am quite sure, I am quite sure, I ne'er heard one so good at a - ny

told it in-deed, in - deed I am quite sure, I am quite sure, I ne'er heard one so good at a - ny

time, at a - ny time, at a - ny time, At a - ny time, at a - ny time, At

time, at a - ny time, at a - ny time, At a - ny time, at a - ny time, At

time, at a - ny time, at a - ny time, At a - ny time, at a - ny time, At

a - ny time be - fore, At a - ny time be - fore.

a - ny time be - fore, At a - ny time be - fore.

a - ny time be - fore, At a - ny time be - fore.

mf
Give us just an - oth - er, I'd like to hear one more, For say what e'er you please, I don't think I ev - er

mf
Give us just an - oth - er, I'd like to hear one more, For say what e'er you please, I don't think I ev - er

Give us just an - oth - er, I'd like to hear one more, For say what e'er you please, I don't think I ev - er

[illegible]

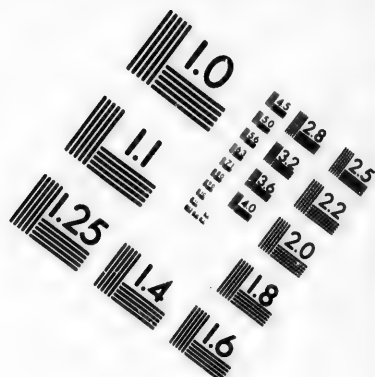
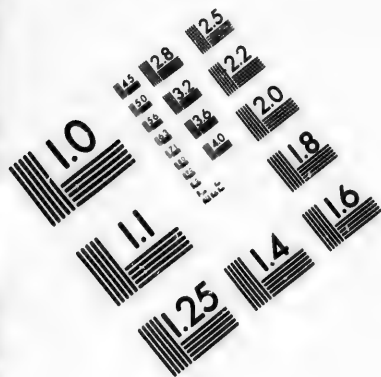
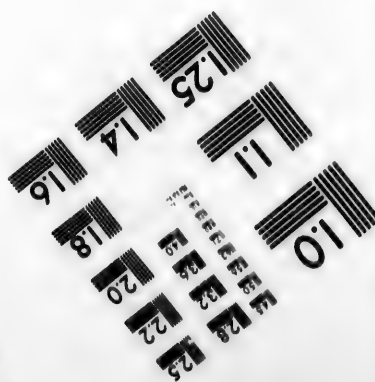
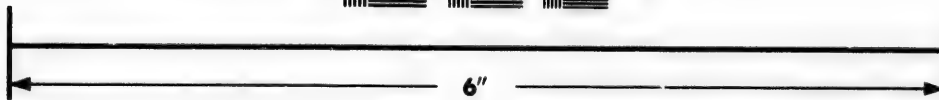
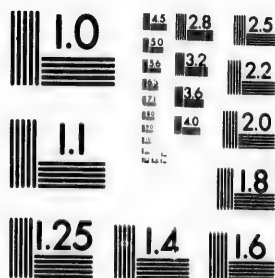


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ha ha ha ha ha ha ha ha ha, So good a joke, *f* So good a

ha ha ha ha ha ha ha ha ha, So good a joke, *f* So good a

ha ha ha ha ha ha ha ha ha, So good a joke, *f* So good a

joke, Well I nev - er, did you ev - er Hear a - ny thing like that? I

joke, Well I nev - er, did you ev - er Hear a - ny thing like that? I

joke, Well I nev - er, did you ev - er Hear a - ny thing like that? I

f don't think I e - - ver, Well I nev - er, did you e -

f don't think I e - - ver, Well I nev - er, did you e -

f don't think I e - - ver, Well I nev - er, did you e -

f

ver hear a - ny thing like that? I don't think *sf* I e - ver.

ver hear a - ny thing like that? I don't think *sf* I e - ver.

ver hear a - ny thing like that? I don't think *sf* I e - ver.

sf

sf

"SINGLE I WILL NEVER BE."

No. 16. Lizette.

Moderato.

p

mf **LIZETTE**

1. Sil - ly maid, be not afraid, For joy will soon - wait you, Hope repeat what
 2. Why should time when in my prime, With slow pace de - tain me? Why de-coy when

p

bosom beat, no vis - ion now shall cheat you. Time has wings, and soon will flee, And
 bri-dal joy, strives to en-ter - tain me, Time has wings, and soon will flee, And

sin-gle I will nev-er be. Yes, time has wings, And soon will flee, Sin-gle I will nev - er

be; So mamma, we must a - gree.... On a hus - band that suits me,

Or I have made up my mind,... That my husband I will find. Sil - ly maid, be

not afraid, For joy will soon a - wait you; Hope repeat what bosom beat, No

vi - sion shall cheat you. you.

"IN YOUR HEART IS THERE NO PALPITATION?"

No. 17. DUETT. Lixette. Gaspar.

Allegretto.

GASPAR.

In your heart is there no pal - pi - ta - tion.

Of love for my for-lorn con - di - tion.

LIXETTE

cres - - - - - con - do.

Why should I feel such ex - hil - a - ra - tion, What you call love, may be im - i - ta - tion.

cres - - - - - con - do.

Copyright, 1888, by J. M. ROSEALL.

GASPAR.

p True love for thee I feel, My heart as true as steel, Beats

but for thee a - lone, My love, my life, my love, my own. You ca - ly

LIBETTA

tell me so, Your heart you do not know; Your love is but a

name, For oth - ers it is the same. I will swear you'll find me true.

GASPAR.

Then I must, yes, I must be - lieve you. I will swear you'll find me true. Then I must,

yes, I must be - lieve you..... Oh..... True love for thee I

ritard. *a tempo.*

GASPARE *ritard.* *a tempo.*

Oh..... True love for thee I

feel; My heart as true as steel, Beats but for thee a - lone,

feel; My heart as true as steel, Beats but for thee a - lone,

pp *ritard.*

My love, my life, my love, my own true love, for thee I feel, My heart as true as

My love, my life, my love, my own true love, for thee I feel, My heart as true as

p *pp* *suivra.*

ritard. *a tempo.* *piu meno.*

steel, My heart as true as steel, Beats for thee, for thee a-lone. My love, my

steel, My heart as true as steel, Beats for thee, for thee a-lone. My love, my

pp

ppp *Andante.* *Morendo.*

life, my own, My love, my life, my own.....

life, my own, My love, my life, my own.....

ppp *Morendo.* *ppp*

"ALL ON ACCOUNT OF THE WIDOW."

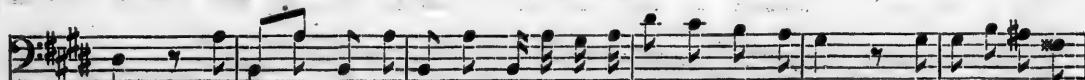
No. 18. Marquis.

Allegretto non troppo.



MARQUIS

1. An - oth - er girl struck with my style, What a charming place this would
2. She is the cause of all my woes, And I'll nev - er for - get that



be; When the la - dies all at me smile, And seem to be tak - en with me, If 'twere not for that
scene; For me 'ev - ry wind that blows, Whispers, "wretch farewell for - ev - er," Her last words ev - er



dread - ful day, When in the wa - ter she did go, I'll nev - er be hap - py and gay, All on ac -
haunt my ears, Since in the wa - ter she did go, My life is full of doubts and fears, All on ac -



count of the Wid - ow, I'll nev - er, no nev - er, Be hap - py and

gay, All on ac - count, all on ac - count of the Wid - ow. I'll

nev - er be hap - py and gay, All on account, all on ac - count of the Wid - ow. *D.S.*

Fast time.

"YOU WILL FORGIVE."

No. 19. TRIO. Nanine, Marquis & Duc.

Allo. agitato. DUC.

Pray let me con-grat-u-late you,

mf *p* *mf*

MARQUIS NANINE

We accept them, and thank you. *p* You will

par-don, *ritard.*

Your heart don't hard-en, You will par-don, Oh! turn not

f *suives.*

*a tempo. duo.**MAJORE Andante.*

thus, oh turn not thus away, a-way, away, I say, You will re-lent, give your con-

sent? You will al-low that ne'er 'till now I've caused you pain,.... Nor will a-gain. You've not the

Con espress.

heart fond souls to part; With him I love Is on-ly life,

Allurg.

I could not be an-oth-er's wife, I could not be an-oth-er's wife. Oh!

f allurg.

CHANTER
With him I love Is on - - ly

MARQUEE

DUC.

'Tis too late so why de - lay,

'Tis too late I'll not de -

life..... a - - part from him,.... Is but to die.

cres *cen*

The blessing you must give some day, So why de - lay?

lay, The bless - ing I'll not de - lay,

cres *cen*

ritard.

A - - part from him, a - part from him is but to die.

ritard.

The bless - ing you must give some day.

The bless - ing I must give some day.

suives.

Allegro. DUC.

I real - ly can - not un - der - stand.

mf *p* *mf*

MANINE MARQUIS.

Why to this *sf* gent..... I gave my hand. *p* It's

f *p* *p*

ve - ry plain, You best ex - plain, I could not wed Mar-cel, you said. Much

MAHINE *DUO*

bet - ter he, or sin - gle he, Than such a one.

Andante. *MAHINE*
p You will re - lent, Give your con - sent, You will al - low that ne'er 'till

now I've caused you pain,.... Nor will a - gain, You've not the heart fond souls to part.

Don cressa.

With him I love..... Is on - - ly life,

Allarg.

I could not be an - oth - er's wife, I could not be an - oth - er's wife. Oh!

f allarg.

NANINE.

With him I love Is on - - ly

MARQUIE.

'Tis too late so why de - lay,

DUC.

'Tis too late I'll not de -

life..... part from him,... Is but to die.

The blessing you must give some day, So why de - lay?

lay, The bless - ing I'll not de - lay,

A - part from him, a - part from him Is but to die, 'tis but to die.

The blessing *f* you must give, You must give *f* some day.

The blessing *f* I must give, I must give *f* some day.

The musical score is written for a voice and piano. It consists of two systems of staves. The first system has three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The second system also has three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The lyrics are written below the vocal staves. The piano part features a variety of textures, including arpeggiated chords, block chords, and a more complex rhythmic pattern in the final system. Dynamics like *f* (forte) are indicated. Crescendo and decrescendo markings are used in the first system. The key signature has one flat (B-flat), and the time signature is 4/4.

"I'LL NE'ER FORGET."

No. 20. QUARTET. Lizette, Madame, Gaspar, Marquis.

LIZETTE
How ver - y de - light-ful, when old friends are meeting af - ter

MADAME
How ver - y de - light-ful, when old friends are meeting af - ter

GASPAR
How ver - y de - light-ful, when old friends are meeting af - ter

MARQUIS
How ver - y de - light-ful, when old friends are meeting af - ter

Allo non Troppo.
This is really fright-ful, who would thought of meet - ing a

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -

man nev - er knew with fa - mil - iar greeting, And think of but that day and

out a thought of pain, The mer-ry hours re-call, And live them o'er a-gain.

out a thought of pain, The mer-ry hours re-call, And live them o'er a-gain.

out a thought of pain, The mer-ry hours re-call, And live them o'er a-gain.

dare not ex-plain, The dread-ful hours re-call, And live them o'er a-gain.

'Tis pleas-ant for old friends to meet.

I'm sure you

It is
think it quite a treat,
mf I real - ly can - not say I do.

I'll ne'er for - get this hap - py day, Some time with
real - ly pleas - ant for both of you, I'll ne'er for - get this hap - py day, Some time with
I'll ne'er for - get this hap - py day, Some time with
I'll ne'er for - get this dread - ful day, And hope he'll

us of course you'll stay, You'll find the place is ver-y gay, And time will quickly pass a - way.

us of course you'll stay, You'll find the place is ver-y gay, And time will quickly pass a - way.

you of course I'll stay, I know the place is ver-y gay, And time will quickly pass a - way.

quickly pass a - way, I hope he don't in-tend to stay, And hope he'll quickly pass a - way.

How ver - y de - light - ful, When old friends are meet - ing, af - ter

How ver - y de - light - ful, When old friends are meet - ing, af - ter

How ver - y de - light - ful, When old friends are meet - ing, af - ter

This is real - ly fright - ful, Who would thought of meet - ing a

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with-

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with-

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with-

man nev - er knew, with fa - mil - iar greeting, And think of but that day and

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain.

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain.

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain.

dare not ex - plain, The dread - ful hours re - call, And live them o'er a - gain.

If he's the Mar - quis, who am I? I won - der

The first system of the musical score consists of five staves. The top three staves are vocal staves in treble clef with a key signature of two flats (B-flat and E-flat). They contain whole rests. The fourth staff is a bass line in bass clef with a key signature of two flats, containing a series of eighth and quarter notes. The fifth staff is a grand staff (treble and bass clef) with a piano accompaniment consisting of eighth and quarter notes, some with trills.

It seems to me there's something wrong.

If he's a spy?

The second system of the musical score also consists of five staves. The top three staves are vocal staves in treble clef with a key signature of two flats. The first staff contains a vocal line with eighth and quarter notes, while the second and third staves contain whole rests. The fourth staff is a bass line in bass clef with a key signature of two flats, containing a series of eighth and quarter notes. The fifth staff is a grand staff (treble and bass clef) with a piano accompaniment consisting of eighth and quarter notes, some with trills.



I can-not keep this ruse up long; I am so glad that you have come.

Of

The first system of a musical score. It consists of a vocal line (soprano and alto staves) and a piano accompaniment (treble and bass staves). The key signature is one flat (B-flat). The vocal line begins with the lyrics "I can-not keep this ruse up long; I am so glad that you have come." followed by a short rest and then the word "Of". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.



course you'll make this house your home?

Now ever-y thing is nice-ly fixed.

It seems to me a lit-tle

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has the lyrics "course you'll make this house your home?" followed by a short rest and then "Now ever-y thing is nice-ly fixed." followed by a short rest and then "It seems to me a lit-tle". The piano accompaniment continues with a similar rhythmic pattern.

You know the place is ver - y gay, And time will quick - ly pass a - way.

You know the place is ver - y gay, And time will quick - ly pass a - way.

I know the place is ver - y gay, And time will quick - ly pass a - way.

mixed. I hope he'll quick - ly go a - way.

How ver - y de - light - ful, When old friends are meet - ing, af - ter

How ver - y de - light - ful, When old friends are meet - ing, af - ter

p How ver - y de - light - ful, When old friends are meet - ing, af - ter

This is real - ly fright - ful, Who would thought of meet - ing a

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with-

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with-

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with-

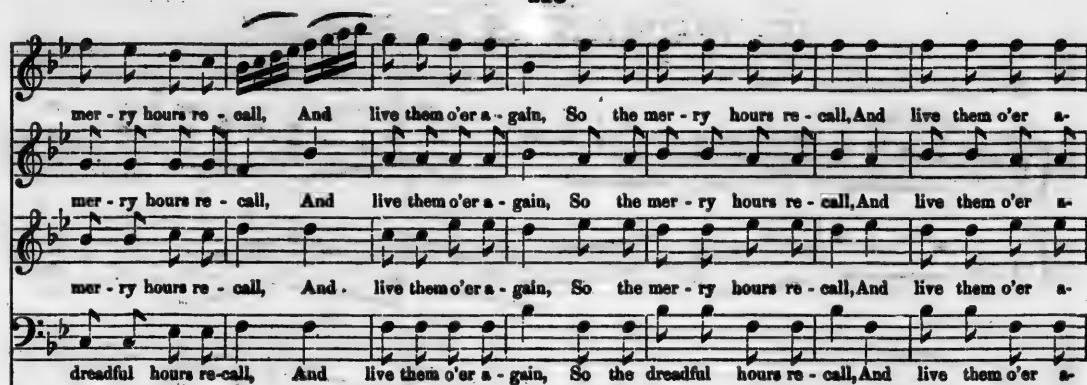
man nev - er knew, with fa - mil - iar greeting, And think of but that day and

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain. The

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain. The

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain. The

dare not ex - plain, The dread - ful hours re call, And live them o'er a - gain. The



mer - ry hours re - call, And live them o'er a - gain, So the mer - ry hours re - call, And live them o'er a -

mer - ry hours re - call, And live them o'er a - gain, So the mer - ry hours re - call, And live them o'er a -

mer - ry hours re - call, And live them o'er a - gain, So the mer - ry hours re - call, And live them o'er a -

dreadful hours re - call, And live them o'er a - gain, So the dreadful hours re - call, And live them o'er a -



p



gain, So the mer - ry hours re - call, And live them o'er again.

gain, So the mer - ry hours re - call, And live them o'er again.

gain, So the mer - ry hours re - call, And live them o'er again.

gain, So the dreadful hours re - call, And live them o'er a - gain.



"IF WOMAN IS CURIOUS."

No. 21. Adèle.

Allegretto.



ADELE

mf 1. If wo - man is cu - rious, Then nature is to blame, The sex high and low, in this point are the
2. These lords of cre - a - tion, What fuss and bother Of se - crets a - bout this, that, and the oth -

slacc. p

The first system of the vocal melody is in 2/4 time, marked *mf*. The lyrics are: "1. If woman is curious, Then nature is to blame, The sex high and low, in this point are the 2. These lords of creation, What fuss and bother Of secrets about this, that, and the oth -". The piano accompaniment is in 2/4 time, marked *slacc. p*, and consists of chords and single notes in both staves.

same; And what at our birth we in - he - rit from her, We cannot help, And it's no crime, It's
- er: How ma - ny troub - les they might save to their lives If they would con - sult in most mat

The second system of the vocal melody continues the lyrics: "same; And what at our birth we inherit from her, We cannot help, And it's no crime, It's - er: How many troubles they might save to their lives If they would consult in most mat". The piano accompaniment continues with chords and single notes.

no crime to a - ver; It's that if you keep from our view A - ny good thing that is
- ters their wives; It is strange they don't try it. We are al - ways so

The third system of the vocal melody concludes the lyrics: "no crime to aver; It's that if you keep from our view A - ny good thing that is - ters their wives; It is strange they don't try it. We are always so". The piano accompaniment continues with chords and single notes.

new ; Is it a - ny won - der we pout, And would fain, And would fain find
quiet ; Nev - er - ev - en wish for the rule, On - ly pru - dent, on - ly

it all out! Ah! Then how to please woman, I'll tell you, the plan Is to say all you know as
pru - dent and cool. Ah! Then how to please wo man, I'll tell you, the plan Is to say all you know as

soon as you can: Then how to please woman, I'll tell you, the plan, Is to say all you know, As

D.C.
soon as you can.

Last time.
f

FINALE.

No. 22. Concerted. Adele, Marquis, Duc, Chorus.

*Tempo di marcia.**f Male Chorus outside.*

Come friends, the sports are glo-rious ones,
 Come friends, the sports are glo-rious ones,
 (Trumpets outside.)
 Bet-ter, bet-ter we nev-er saw. But ere we go the vic-tors
 Bet-ter, bet-ter we nev-er saw. But ere we go the vic-tors
 cheer, . . . But ere we go the vic-tors cheer. (Cheering.)
 cheer, . . . But ere we go the vic-tors cheer.

(Chorus coming in.)

ADRIA

Hush! see the guests are com - ing in, Pray

sir, not a word. I trem - - ble at the ver-y

thought That we were o - ver - heard.

CHORUS.
 SOPRANO AND ALTO.

f The race . . . it was a glo-rious *sf* one It was a

f The race . . . it was a glo-rious *sf* one It was a

f The race . . . it was a glo-rious *sf* one It was a

glo-rious one, And bet-ter hors-es nev-er run

glo-rious one, And bet-ter hors-es nev-er run

glo-rious one, And bet-ter hors-es nev-er run

SOPRANO

... Bet-ter hors-es nev - er run. We'll toast the vic - t'ry, we'll toast the vic - t'ry won.

... Bet-ter hors-es nev - er run. We'll toast the vic - t'ry, we'll toast the vic - t'ry won.

... Bet-ter hors-es nev - er run.

ALTO **BOTH**

We'll toast the vic - t'ry, we'll toast the vic - t'ry won, Now ere, . . now ere . . we be-gin the

Now ere, . . now ere . . we be-gin the

We'll toast the vic - t'ry, we'll toast the vic - t'ry won, Now ere, . . now ere . . we be-gin the

Arch - er - y, we'll toast, . . we'll toast, . . We'll toast the vic - t'ry won.

Arch - er - y, we'll toast, . . we'll toast, . . We'll toast the vic - t'ry won.

Arch - er - y, we'll toast, . . we'll toast, . . We'll toast the vic - t'ry won.

my Patience a-while, I'll bring him here, . . . If

here you will but stay. . . . He left the room, but



CHORUS.



my Pray what can



my Pray what can



a - ny one ex - plain? And no clue can we
 a - ny one ex - plain, 'Tis ver - y strange, we've ask'd each one, And no clue can we
 a - ny one ex - plain, 'Tis ver - y strange, we've ask'd each one, And no clue can we

gain, And no clue can we gain.
 gain, And no clue can we gain.
 gain, And no clue can we gain.

MARQUIS

f Oh!

Lord, Oh! Lord, Can I be-lieve my eyes? My

The first system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is D major (two sharps). The vocal line begins with the lyrics "Lord, Oh! Lord, Can I be-lieve my eyes? My". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

wife, what can I say? Per-haps she

The second system of the musical score. The vocal line continues with the lyrics "wife, what can I say? Per-haps she". The piano accompaniment continues with the same eighth-note pattern.

has not seen me yet, I'll try to get a -

The third system of the musical score. The vocal line continues with the lyrics "has not seen me yet, I'll try to get a -". The piano accompaniment continues with the same eighth-note pattern.

way.

The fourth system of the musical score. The vocal line concludes with the lyrics "way.". The piano accompaniment continues with the same eighth-note pattern, ending with a final chord.

CHORUS.

f Come boys, let us go on with the sports, The arch - er -

f Come boys, let us go on with the sports, The arch - er -

f Come boys, let us go on with the sports, The arch - er -

y you know. Let each . . one now es-say to try

y you know. Let each . . one now es-say to try

y you know. Let each . . one now es-say to try

Who best can draw the bow? Let each . . . one now, . . . Let each one now es - say to try, Who best.

can draw, . . . Who best can draw the bow.

can draw, . . . Who best can draw the bow.

ADRIE

my What can have brought the Mar - quis here? Perhaps, per-

haps He can ex - plain; There is a wo - man in the

case, He's at his tricks, He's at his tricks a - gain, I won - der

what has brought her here? Per - haps, per - haps she

may have heard A - bout the wid - ow, And know all, That

Allegro.
on that day, That on that day oc - curred

CHORUS.

ADELÉ WITH SOPRANOS.

f The field to each one shall be free, And all can try their pow - er, And all can try their

f The field to each one shall be free, And all can try their pow - er, And all can try their

MARQUE AND DUC. WITH BASS.

f The field to each one shall be free, And all can try their pow - er, And all can try their

That
 pow - er, And now let's try, who is to be The he-ro of the hour, the he - ro of the hour
 pow - er, And now let's try who is to be, The he-ro of the hour, the he - ro of the hour.
 pow - er, And now let's try who is to be, The he-ro of the hour, the he - ro of the hour.

try their
 try their
 try their
 Then let us waste no fur - ther time, 'Tis use - less to de - lay, 'tis use - less to de - lay; Al - read -
 Then let us waste no fur - ther time, 'Tis use - less to de - lay, 'tis use - less to de - lay; Al - read -
 Then let us waste no fur - ther time, 'Tis use - less to de - lay, tis use - less to de - lay; Al - read -

y the day be-gins to wane, Al-read-y the day be-gins to wane, A-way, a-way, a-way...

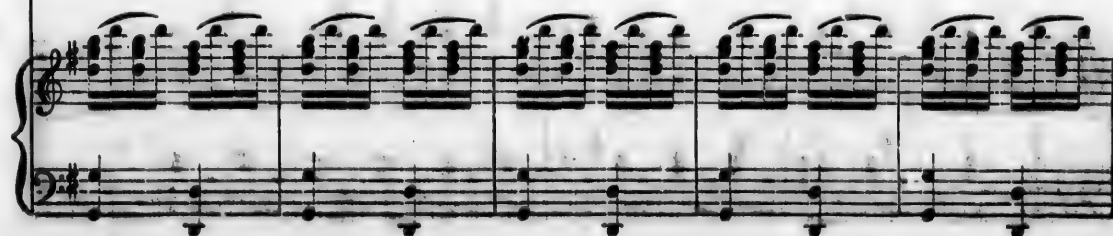
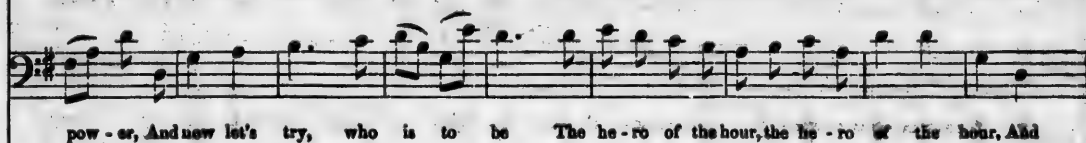
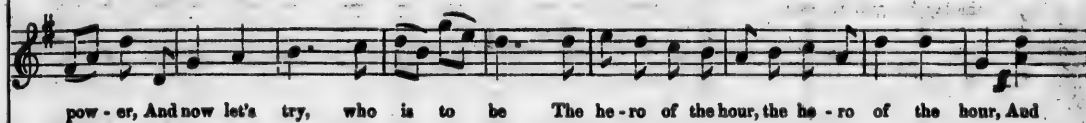
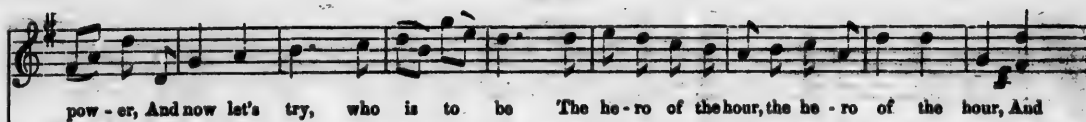
y the day be-gins to wane, Al-read-y the day be-gins to wane, A-way, a-way, a-way...

y the day be-gins to wane, Al-read-y the day be-gins to wane, A-way, a-way, a-way...

.... *f* The field to each one shall be free, And all can try their pow-er, And all can try their

.... *f* The field to each one shall be free, And all can try their pow-er, And all can try their

.... *f* The field to each one shall be free, And all can try their pow-er, And all can try their



he - ro of the hour.

he - ro of the hour.

he - ro of the hour.

f

The musical score is for three voices (Soprano, Alto, and Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "he - ro of the hour." The piano part features a prominent melody in the right hand and a supporting bass line in the left hand, with a forte (*f*) dynamic marking. The score concludes with a double bar line and a final chord.

ENTR'ACTE.

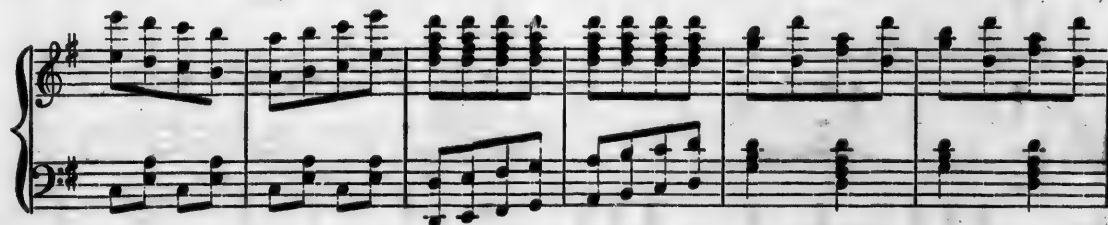
Allegro.

f *ff*

f

mf

ff *ff*



ACT III.

"SMILING HOPE."

No. 23. Nanine.

Tempo di Valse.

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4.

The piano accompaniment for the first system continues with the eighth-note accompaniment in the left hand and chords in the right hand. The melody is not yet entered.

NANINE

p a tempo.

Ah Smil - ing hope, Smil - ing

rit.

f *sust.* *p*

The second system begins with the vocal melody. Nanine sings "Ah" followed by "Smiling hope, Smiling". The piano accompaniment features a sustained chord in the right hand and the eighth-note accompaniment in the left hand. The tempo marking changes to "a tempo" and then "rit." (ritardando).

hope my soul il - lame And my mind and my

The third system continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment and sustained chords.

mind with glad - ness fill..... Dis - si - pate..... Dis - si -

pate this sad - 'ning gloom,..... Dis - si - pate this sad - 'ning gloom,....

Fill my heart with love's pure thrill; Dis - si - pate this sad - 'ning gloom, fill my

heart with love's pure thrill. In se - cusion's sa - cred bow - er,

Meek re - gret with sof - toned sigh..... Ah.....

Will en - joy the pen - sive hour..... In so - lu - tion sa - cred

bow - er, Meek re - gret with sof - toned sigh..... Ah.....

Fear - ing no in - tra - der near.

Slow

ly wane the hours a - way....

p

p

When my heart, From me fled.....

As..... de - part the dy - ing day....

STACATO.

Ere the sum - mer eve has fled, ah! ah! ah! ah! ah! ah!

pp

pp

piu - meno - e - rall.

Ah! ah! Ah! ah! ah! ah! Ah! ah! ah! ah! Ah! ah! ah! ah!

piu - meno e rall.

rit. a tempo.

Ah! As

suivo.

bird in lone - ly sor - row, In the i - - vied

Tur - ret's height, Pines

..... in..... se - cret.... till the mor - row.

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a melody with some rests, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

ah! to the shades Di - rect her flight.

The second system of the musical score. The vocal line continues with the melody, including a phrase marked 'f' (forte). The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

The third system of the musical score. The vocal line continues with the melody, and the piano accompaniment continues with chords and moving lines, supporting the vocal melody.

The fourth system of the musical score. The vocal line continues with the melody, and the piano accompaniment continues with chords and moving lines, supporting the vocal melody.

MA. HIER.

p a tempo.

Ab Smil - ing hope, Smil-ing

f *suives.* *p*

hope my soul il - lume And my mind, . . . and my

mind with glad - ness all Dis - si - pate, Dis - si -

pate this sad - 'ning gloom, Dis - si - pate this sad - 'ning gloom, . . .

f *p*

Fill my heart with love's pure thrill; Dis - si - pate this sad - 'ning gloom, Fill my

heart with love's pure thrill. In se - clu-sion's sa - cred bow - er,

Mock re - grets with sof - toned sigh..... Ah.....

Will en - joy her pen - sive hour..... In se - clu-sion's sa - cred

bow-er, Meek re-grets with sof-tened sigh..... ah.....

no..... in -

tru-der nigh *Animato.* ah! ah! ah! ah! ah! ah! ah!

sh.....

Detailed description: This is a musical score for page 147. It consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The first system includes the lyrics 'bow-er, Meek re-grets with sof-tened sigh..... ah.....'. The piano part features chords and moving lines. The second system has the lyrics 'no..... in -'. The piano part includes a piano (p) marking and a crescendo hairpin. The third system has the lyrics 'tru-der nigh' followed by a series of 'ah!' exclamations under the heading 'Animato.'. The piano part has a forte (f) marking. The fourth system continues the 'ah!' exclamations. The piano part has a forte (f) marking. The fifth system continues the 'ah!' exclamations. The piano part has a forte (f) marking. The score ends with a double bar line.

"HARK! LOVE, 'TIS I."

No. 24. TRIO. Nanine. Madame. Marcel.

Allegretto. MARCEL. (OUTSIDE.)

Hark! love, 'tis I; Why now de-lay?

cres.
For thee I sigh..... Come then a-way.

p *cres.* *cen* *do.* *sf* *p.*

NANINE.
my Do you not hear,..... That voice I know,..... Mar-cel is near, My heart say's so;

p

With thee a - gain.... Nought can an - noy..... Ev - er re - main, 'Tis per - fect joy,

p

MARCEL

From thee a - part, Is gloom to me..... Sad is my heart,

WANINE

When far from thee, When thou art near All sor - row's

past..... Clouds dis - ap - pear, Thy ab - sence cost, ah!

ritard.

suives.

MARINE.

La la

MADAME.

La la la la la la la la la la la la la la la la

MARCEL.

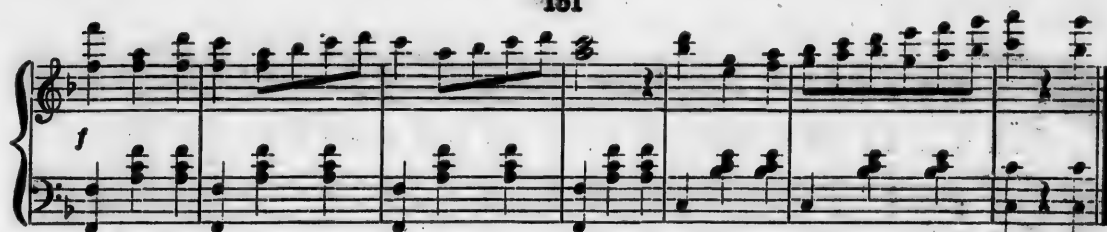
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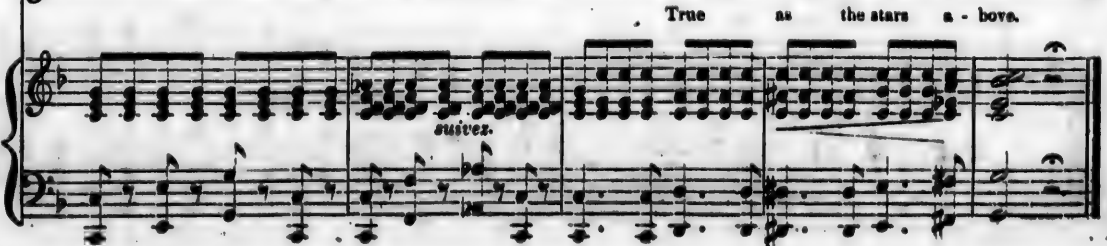
La la

La la

La la



Moderato. MARCEL. Con amore.



Allegretto.

f 'Tis sweet to meet, Since ab - sence drear..... With love to greet, Those

f 'Tis sweet to meet, Since ab - sence drear..... With love to greet, Those

we hold dear, Oh hap - py hour, In love's young

we hold dear, Oh hap - py hour, In love's young

dream..... The joy - ous pow - er, Is bliss su - preme.

dream..... The joy - ous pow - er, Is bliss su - preme.

VARIATION

my From thee a - part, Is gloom to me..... Sad is my heart,

VARIATION

When far from thee. When thou art near All sor - row's

past..... Clouds dis - ap - - pear, Thy ab - - sence cast. ah!

ritard.

subes.

"WHEN A MAN IS MARRIED."

No. 25. Adèle. Marquis. Chorus.

Allegro moderato.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked *Allegro moderato*. The piano part features a lively melody in the right hand and a steady bass line in the left hand. The vocal part for Adèle enters with the first line of the song. The chorus then joins in with the second line. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The lyrics are written below the vocal staves.

ADÈLE

mf 1. When a man is married, he be-gins a hap-py life, There's

nothing in this world like a sweet little wife; With wed-lock, with wed-lock there's nought to com- pare, For

he is then free, Yes, free from all care, For he is then free, Yes,

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free from all care; No bird in the air is as hap-py as this pair, From the.... first

p

day.... they are.... mar-ried. No bird in the air is as hap-py as this pair, From

f *p* *f*

FEMALE CHORUS
SOP. & ALTO

the..... first day.... they are..... mar-ried. *mf* When a

MARQUE

man is a bach-e-lor ev-ry hour seems bright, Roam-ing where'er he pleases all the day and

first

night, When mar-ried, when mar-ried, then there comes a stop; His free-dom, his free-dom then

from

"has shut up shop?" His free-dom, his free-dom then "has shut up shop." Man's on-ly drop of

com-fort is in a quiet drop, From the first day.... he is mar-ried.

MALE CHORUS
TENORS

f Man's
BASS

f Man's

on - ly drop of com - fort is in a quiet drop, From the.... first day.... he is.... married.

on - ly drop of com - fort is in a quiet drop, From the first day.... he is.... married.

AD LIB. *MARQUE*

mf The depth of wo - man's love, Po - ets have ev - er sung. *f* Married men could sing Of the

length of wo - man's tongue; "Dear love," turns soon to "fool" and "loon;"

cres.

cres.

mf And bit - ter ends the hon - ey - moon. *f* She'll growl at him, and snap at him From

p *mf*

night un - til noon, *mf* From the..... first week.... they are..... mar -

mf

MARQUEE

- ried. *f* She'll growl at him, and snap at him from night un - til noon. From

ADRIEN with SOP. SOP. & ALTO.

f He'll growl at her, and snap at her from night un - til noon. From

CHORUS. **TENOR.**

f She'll growl at him, and snap at him from night un - til noon. From

BASS.

f She'll growl at him, and snap at him from night un - til noon. From

the first week.... they are married, She'll growl at him, And snap at him from
the first week.... they are married, He'll growl at her, And snap at her from
the first week.... they are married, She'll growl at him, And snap at him from
the first week.... they are married, She'll growl at him, And snap at him from

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the first pair for the first two voices and the second pair for the next two. Each vocal staff has a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written for a grand piano, with a treble and bass clef. The lyrics are repeated for each voice part, describing the behavior of a newly married couple during their first week.

night 'till noon, She'll growl at him, and snap at him from night 'till noon.
night 'till noon, He'll growl at her, and snap at her from night 'till noon.
night 'till noon, She'll growl at him, and snap at him from night 'till noon.
night 'till noon, She'll growl at him, and snap at him from night 'till noon.

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment, similar to the first system. The lyrics are repeated for each voice part, describing the behavior of a newly married couple during their first week. The piano accompaniment continues with a consistent rhythmic pattern.

“OH! PRAY DON'T SPEAK SO LOUD.”

No. 26. Adele, Marquis & Chorus.

Allegro agitato.

The piano introduction is in 4/4 time, key of D major. It features a lively melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegro agitato'.

MARQUIS

p Oh! pray don't speak so loud, We may be o - ver - heard. I'm not the Mar - quis

The Marquis's first vocal line is in 4/4 time, key of D major. It begins with a piano (*p*) dynamic. The melody is simple and direct, with the lyrics 'Oh! pray don't speak so loud, We may be o - ver - heard. I'm not the Mar - quis'.

ADELE

here, but sim - ply Gui - bou - lard. Oh! Gui - bou - lard in - deed, Pre - pare at once to

Adele's first vocal line is in 4/4 time, key of D major. It begins with a piano (*p*) dynamic. The melody is simple and direct, with the lyrics 'here, but sim - ply Gui - bou - lard. Oh! Gui - bou - lard in - deed, Pre - pare at once to'.

go, But ere I leave this house the whole truth I will know.

Adele's second vocal line is in 4/4 time, key of D major. It begins with a piano (*p*) dynamic. The melody is simple and direct, with the lyrics 'go, But ere I leave this house the whole truth I will know.'

ADRE
MARQUE

I can-not un-der-stand, Why did you go a-way, And why did you come here, pray

She can-not un-der-stand, And will not go a-way, Oh! why did she come here and

what have you to say? I am get-ting be-wil-der'd, What is it all a-bout?... There

what can I say? I am get-ting be-wil-der'd, If she has heard a-bout.... The

is some mys-tery here, But I will find it out. There is some mystery here, But I will

wi-dow's aw-ful death, And come to find it out. The widow's aw-ful death, And come to

find it out.

find it out.

Why is it I find you here Un - der an -

oth - er name? Who is, who is your so called wife? This

MARQUE

is a pret - ty game. Have patience yet a - while, And

soon I will ex - plain Oh! Lord, here comes Madame, I'll see you soon a - gain. (runs out.)

do do do

allargando.

Masstoso.

CHORUS SOPRANOS

ALTO

Marchion-ess, you're welcome, It is a joy to meet,.... Marchioness, you're welcome, 'Tis

TENORS

Marchion-ess, you're welcome, It is a joy to meet,..... Marchioness, you're welcome, 'Tis

BASS

Marchion-ess, you're welcome, It is a joy to meet,..... Marchioness, you're welcome, 'Tis

joy to meet a - gain..... An un-looked for pleas - ure, Thus a dear friend to greet. The

joy to meet a - gain..... An un-looked for pleas - ure, Thus a dear friend to greet. The

joy to meet a - gain..... An un-looked for pleas - ure, Thus a dear friend to greet. The

Marquis, too, is here; He won't expect to see the Marchioness to-day, How.... surprised he will

Marquis, too, is here; He won't expect to see the Marchioness to-day, How.... surprised he will

Marquis, too, is here; He won't expect to see the Marchioness to-day, How.... surprised he will

he.... How surprised he will be.

he.... How surprised he will be.

he.... How surprised he will be.

"TIS VERY AWKWARD."

No. 27. Quartet. Lixette, Adelt, Madame, Gaspar, afterwards Marquis, Passepoil.

Lixette
Adelt
Madame
Gaspar

Moderato.

pp 'Tis ver - y awk - ward, You're caught 'tis
 'Tis ver - y awk - ward, He us - es
 'Tis ver - y awk - ward, A quar - rel
 'Tis ver - y awk - ward, I'm caught 'tis

mf plain, If you get out now, please don't try a - gain. This wild freak give o'er. If you're not
mf our name. It is the Mar - quis plot and he's to blame, To spite the Mar - quis We will con-
 'de plain. Come now make it up and be friends a - gain. You'll feel bet - ter then, Though now you'll
 plain. If I get out now I will not try a - gain. I've been caught be - fore, Not like this

caught now, And tell Ma, at once Your suit she'll al - low. 'Tis ver - y awkward, 'Tis ver - y
 brace now, 'Twill pun - ish him more, His kiss I'll al - low. 'Tis ver - y awkward, He us - es
 al - low, You nev - er loved be - fore, As each does just now. 'Tis ver - y awkward, A quar - rel
 I vow, And I would like to know What to do just now. 'Tis ver - y awkward, I'm caught it

plain, *mf* If you get out now, please don't try a - gain, This wild freak give o'er, If you're not
mf our name. It is the Mar-quis' plot and he is to blame, To spite the Mar-quis, We will an-
 'tis plain. Come now make it up and be friends a - gain, You'll feel bet - ter then, Though now you'll
 plain. If I get out now I will not try a - gain, I've been caught be - fore, Not like this

caught now, And tell Ma, at once your suit she'll al-low.

brace now, To pun-ish him more, His kiss I'll al-low.

al-low, You ne'er loved be-fore As each does just now. Come make it up A-

I vow, And I would like to know what to do just now.

The piano accompaniment for the first system features a treble and bass clef. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line with some arpeggiated figures.

I can-not make it out.

I

able.

Now, what am I to do?

The piano accompaniment for the second system continues with a similar texture. The right hand has more complex chordal patterns, and the left hand maintains a consistent rhythmic foundation.

owe this all to you.

Embrace now, I insist.

My

You hear, Ma-dame insist.

sit - u - a - tion see.

MARQUE

LIBERTÉ (spoken)

What? What? go on, don't mind me! Now I'll have my revenge.

Mon - sieur, pray lean on me. I am sor - ry that you are

ill. Em - brace, don't no - tice me, Em - brace, don't no - tice

me. We'll be mar - ried ver - y soon. To-mor - row if you

say, And the next day too, If you choose to - day.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in B-flat major and has a melody that is simple and conversational. The piano accompaniment is in the same key and features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are: "say, And the next day too, If you choose to - day."

Passapoli enters and announces the Count's return.

The second system of music features a vocal line and a piano accompaniment. The vocal line is in B-flat major and has a melody that is simple and conversational. The piano accompaniment is in the same key and features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are: "Passapoli enters and announces the Count's return."

MADAME

The Count has just re - turned, His rooms I or - der

The third system of music features a vocal line and a piano accompaniment. The vocal line is in B-flat major and has a melody that is simple and conversational. The piano accompaniment is in the same key and features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are: "The Count has just re - turned, His rooms I or - der"

LIBRETTE

you. But now his wife is here, Those

The fourth system of music features a vocal line and a piano accompaniment. The vocal line is in B-flat major and has a melody that is simple and conversational. The piano accompaniment is in the same key and features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are: "you. But now his wife is here, Those"

MARQUE

rooms will hard - ly do? Man - dear you'll give up

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics "rooms will hard - ly do? Man - dear you'll give up". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

you're . . . A small - er one I've got

mf

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has the lyrics "you're . . . A small - er one I've got". The piano accompaniment continues with a similar texture. A dynamic marking of *mf* (mezzo-forte) is present.

MARQUE

What? give my room to them? I'll take my oath I'll

The third system of the musical score. It features a vocal line and piano accompaniment. The vocal line has the lyrics "What? give my room to them? I'll take my oath I'll". The piano accompaniment continues with a similar texture. A dynamic marking of *p* (piano) is present.

Allegretto.

not.

p *cres* *dim* *do.*

The fourth system of the musical score. It features a vocal line and piano accompaniment. The vocal line has the lyrics "not.". The piano accompaniment continues with a similar texture. A dynamic marking of *p* (piano) is present. The tempo marking *Allegretto.* is written above the system. The system ends with a double bar line.

LEONETTE
But you don't un-der-stand, Pray let me ex-plain, If I but dare to tell, But

ANNE
But you don't un-der-stand, Pray let me ex-plain, If I but dare to tell, But

LIAMBAKE
You - clear you will o - blige, its on - ly for a day, Some oth - er time we'll try Your

CASTAL
But you don't un-der-stand, Pray let me ex-plain, If I but dare to tell, But

PARAFOL
You - clear you will o - blige, its on - ly for a day, Some oth - er time we'll try Your

MARQUE
But you don't un-der-stand, Pray let me ex-plain, If I but dare to tell, But

no I must re - frain. I can - not tell you all, It is e - nough to know

no I must re - frain. I can - not tell you all, It is e - nough to know,

kindness to re - pay. The Mar - quis and his wife You'll not re - fuse I know,

no I must re - frain. I can - not tell you all It is e - nough to know,

kindness to re - pay. The Mar - quis and his wife You'll not re - fuse I know,

no I must re - frain. I can - not tell you all It is e - nough to know,

Pray sir, do not con-sent, And once for all, say no, You will say no, You will say

Pray sir, do not con-sent, And once for all, say no, You will say no, You will say

And for so short a time You'll surely not say no, Do not say no.

Pray sir, do not con-sent, And once for all, say no, You will say no, You will say

And for so short a time You'll surely not say no, Do not say no.

That I will not con-sent, And once for all, say no, I will say no?

no, You will say no, You will say no, Once for all, you

no, You will say no, You will say no, Once for all, you

Do not say no, Do not say no, No, you'll sure-ly, sure-ly

no, You will say no, You will say no, Once for all, you

Do not say no, Do not say no, No, you'll sure-ly, sure-ly

I will say no, I will say no, And once for all, I

will say no, You will say no, You will say no, You will say no, You will say no,
 will say no, You will say no, You will say no, You will say no, You will say no,
 not say no, Do not say no, Do not say no, Do not say no, No, you'll
 will say no, You will say no, You will say no, You will say no, You will say no,
 not say no, Do not say no, Do not say no, Do not say no, No, you'll
 will say no, I will say no, I will say no, I will say no, And

once for all, for all say no, You will say no, You will say
 once for all, for all say no, You will say no, You will say
 sure ly, sure ly, not say no, Do not say no, Do not say
 once for all, for all say no, You will say no, You will say
 sure ly, sure ly, not say no, Do not say no, Do not say
 once for all, I will say no, I will say no, I will say

no, You will say no, You will say no.

no, You will say no, You will say no.

no, Do not say no, Do not say no.

no, You will say no, You will say no.

no, Do not say no, Do not say no.

no, I will say no, I will say no.

"SIGHING SONG."

No. 28. DUETT. Widow and Duo.

Andantino.

The piano introduction is in 3/4 time, marked 'Andantino'. It features a melody in the right hand and a supporting bass line in the left hand, both in G major. The melody begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with various eighth and quarter notes. The bass line starts with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with various eighth and quarter notes. The piece ends with a final chord of G major.

Con amore.
PAQUITA.

The vocal line for Paquita is in G major, 3/4 time. It begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with various eighth and quarter notes. The line ends with a final note of G.

1. Ah! you have nev - er felt love's dart, Heigho! Heigho!
2. 'Twas but a pas - sing dream, 'tis o'er.

The piano accompaniment for the first vocal line is in G major, 3/4 time. It features a melody in the right hand and a supporting bass line in the left hand, both in G major. The melody begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with various eighth and quarter notes. The bass line starts with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with various eighth and quarter notes. The piece ends with a final chord of G major.

PAQUITA.

The vocal line for Paquita is in G major, 3/4 time. It begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with various eighth and quarter notes. The line ends with a final note of G.

- And can - not read a wo - man's heart, Heigho! Heigho!
Fare-well, we'll think of this no more.

The piano accompaniment for the second vocal line is in G major, 3/4 time. It features a melody in the right hand and a supporting bass line in the left hand, both in G major. The melody begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with various eighth and quarter notes. The bass line starts with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with various eighth and quarter notes. The piece ends with a final chord of G major.

PAQUITA.

Or you might see, There's nought a-bove The power and depth of wo - man's love.
 For I can nev - er be your wife; Blame not if love to me is life.

A wo-man's heart you do not know, Oh! why did na - ture form me

so. Heig - ho Heig - ho, Heig - ho, Heig - ho, Why did na - ture

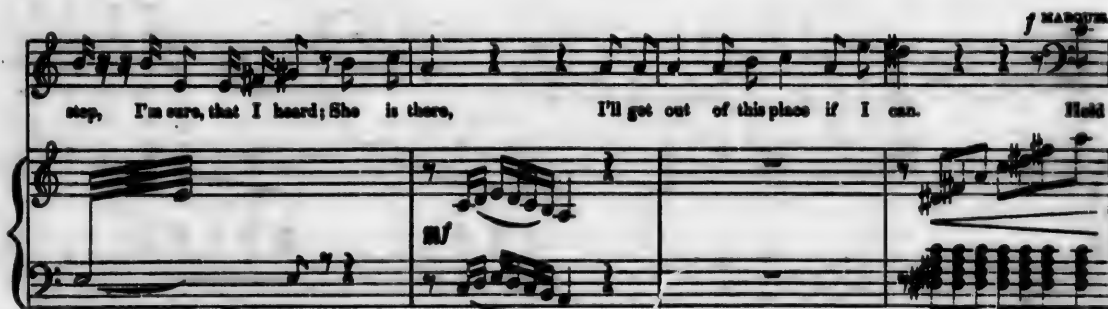
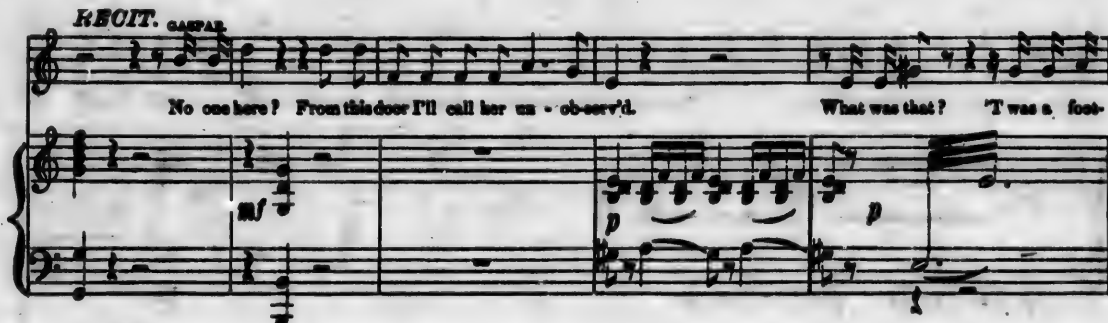
dim. *pp*

D.C.

form me so. so.

NO ONE HERE.

No. 29. Adèle, Gaspar, Marquis. (TRIO.)

Allegro.*RECIT. GASP.*

MARQUEE GASTAR

- lard! What have you got there? A pie - tol! What threat - en

piu mosso.

Mar-quis! Would you dare? Be care-ful, don't point it here, don't point it here; I will not stir a

MARQUEE GASTAR MARQUEE

peg. What is this? A rope! Quick put it round your leg. By what right? The best in the

Pointing Pistol.

world, That of might. You see this? (*Bis.*) Entire Adlib.

Allegro agitato.

GASPAR
my You..... see my

ADÈLE
po - si - tion, Now what am I to do. It is awk - ward for us both, See

cres. *cres.* *cres.* *cres.*
my po - si - tion too, Madame Grizzelle believes That I am now your wife. But what are

do.
we to do? I can't see for my life. Lis - etc thinks you are my wife. You

will al - low it's hard. *f* If she should, If she should in an - ger Mar -

ry that Gui - bou - lard. *f* Pray, have no fear of that; I'll

this as - sur - ance give, She shall not mar - ry him; At

least, not while I live. *GAFFAR* Oh! thank you for that

(raps bus.)

word; I'll stand that thing no more. Now, pray accept my

(chain bus.)

ADRIA

thanks, And as I said be-fore— Hark! what can mean this

GASPAR

ADRIA

noise? In - deed, I do not know. There

over - - - - - over - - - - -

GASPAR

is some one coming. Per-haps I'd better go.

- do. - - - - - do. - - - - -

f I see your po - si - tion, And un - der-stand it now; Its awkward for
f You see my po - si - tion, And un - der-stand it now; Its awkward for

both of us, We each one must al - low, I think you'd best explain! Or I'll let
 both of us, We each one must al - low, You think I'd best ex-plain! Will you let

con - do.
 Madame know, There is some one coming, Perhaps you'd bet - ter go; *f* There is some
 Madame know, There is some one coming, Perhaps I'd bet - ter go; *f* There is some
 con - do.

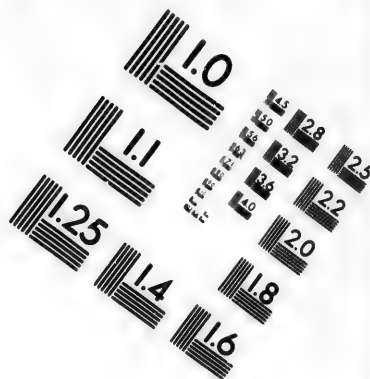
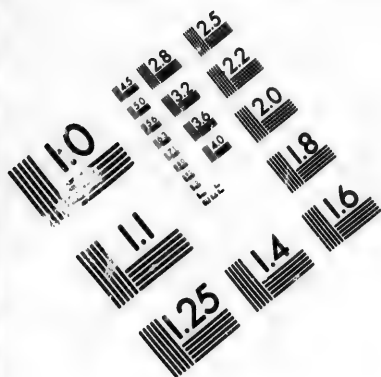
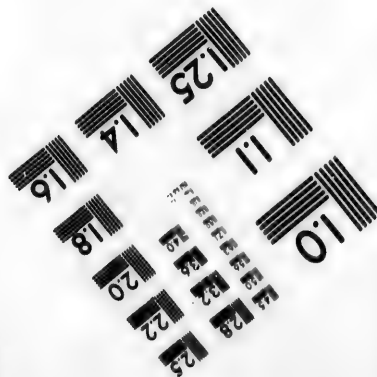
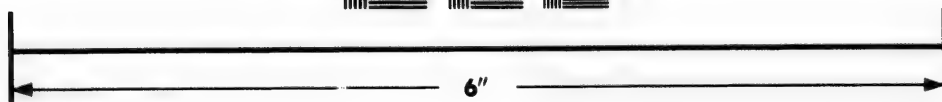
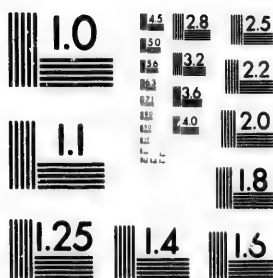


IMAGE EVALUATION TEST TARGET (MT-3)



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one com-ing, Per-haps you'd bet-ter go; *f* There is some one com-ing, Per-

one com-ing, Per-haps I'd bet-ter go; *f* There is some one com-ing, Per-

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: 'one com-ing, Per-haps you'd bet-ter go; *f* There is some one com-ing, Per-' and 'one com-ing, Per-haps I'd bet-ter go; *f* There is some one com-ing, Per-'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

haps you'd bet-ter go; There is some one com-ing, Per-haps You'd

haps I'd bet-ter go; There is some one com-ing, Per-haps I'd

The second system continues the musical score. The vocal staves have lyrics: 'haps you'd bet-ter go; There is some one com-ing, Per-haps You'd' and 'haps I'd bet-ter go; There is some one com-ing, Per-haps I'd'. The piano accompaniment continues with similar patterns, including a rising melodic line in the right hand towards the end of the system.

bet-ter go.

bet-ter go.

The third system concludes the musical score. The vocal staves have lyrics: 'bet-ter go.' and 'bet-ter go.'. The piano accompaniment features a more active right hand with sixteenth-note runs and chords, leading to a final cadence.

CAN I BELIEVE MY EYES.

No. 30. Concerted.

Allegro moderato.

The musical score is written for piano and voice. It consists of five systems of music. The first system shows the piano introduction with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegro moderato.' and the dynamic is 'mf'. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The voice part enters in the second measure with the word 'can'. The second system continues the piano accompaniment and the voice part with the word 'do.' in the first measure and 'f' in the second. The third system shows the piano part with a more complex melodic line in the right hand. The fourth system continues the piano accompaniment. The fifth system shows the piano part with a more complex melodic line in the right hand. The voice part is not present in the fifth system.

CHORUS.

f Can I be-lieve my eyes, Or e-ven trust my ears? You're no Mar-quis, Then

f Can I be-lieve my eyes, Or e-ven trust my ears? You're no Mar-quis, Then

f Can I be-lieve my eyes, Or e-ven trust my ears? You're no Mar-quis, Then

it ap-pears. You have play'd a bold, game, And it's real-ly a shame, That

it ap-pears. You have play'd a bold, game, And it's real-ly a shame, That

it ap-pears. You have play'd a bold, game, And it's real-ly a shame, That

Then

Then

Then

you should use the Mar - quis' name, That you should use, That you should use the

That

That

That

Mar - quis' name, That you should use, That you should use the Mar - quis' name.

MARQUIS.

mf I am Beaumont, Indeed 'tis so, And a Marquis too, I ought to

LIEUT.

know. Gas - par, can I..... be-lieve you true? You know that you de -

GASPAR.

ceived me too. I but assumed that

CHORUS *cres.*

mf Then you are not the Marquis, as you led us to be - lieve?

mf Then you are not the Marquis, as you led us to be - lieve?

cres.

mf Then you are not the Marquis, as you led us to be - lieve?

cres.

ti - tie, That my suit you would re - ceive.
 Was ev - er such de - cep - tion, Did a - ny one e'er
 Was ev - er such de - cep - tion, Did a - ny one e'er
 Was ev - er such de - cep - tion, Did a - ny one e'er

see? I thought him an im - pos - ter, Who can the fel - low be?.....
 see? I thought him an im - pos - ter, Who can the fel - low be?.....
 see? I thought him an im - pos - ter, Who can the fel - low be?.....



f Can I be - lieve my eyes? Or ev - en trust my ears? You're

f Can I be - lieve my eyes? Or ev - en trust my ears? You're

f Can I be - lieve my eyes? Or ev - en trust my ears? You're



no Mar - quis, Then it ap - pears. You have play'd a bold game, And

no Mar - quis, Then it ap - pears. You have play'd a bold game, And

no Mar - quis, Then it ap - pears. You have play'd a bold game, And

You're

You're

You're

it's real-ly a shame That you should use the Marquis' name, That you should use, That you should

it's real-ly a shame That you should use the Marquis' name, That you should use, That you should

it's real-ly a shame That you should use the Marquis' name, That you should use, That you should

And

And

And

use the Mar - quis' name, That you should use, That you should use the Mar - quis' name.

use the Mar - quis' name, That you should use, That you should use the Mar - quis' name.

use the Mar - quis' name, That you should use, That you should use the Mar - quis' name.

I HAVE A HUSBAND.

Adele. &c. &c. FEMALE CHORUS.

Agitato.

mf

The piano introduction is in 2/4 time, marked *Agitato.* It features a melody in the right hand and a supporting bass line in the left hand, both in the key of D major. The melody consists of eighth and sixteenth notes, while the bass line uses a mix of eighth notes and chords.

SOPRANOS.

An - oth - er wife, what's that? Why he proposed to me, You must be mis - ta - ken,

ALTOS.

An - oth - er wife, what's that? Why he proposed to me. Why he proposed to

The vocal staves are in 2/4 time, D major. The Soprano part begins with a rest followed by the lyrics. The Alto part also begins with a rest. The piano accompaniment continues with chords and moving lines.

Why, he proposed to me. An - oth - er wife, what's that? Why he proposed to

me, You must be mis - ta - ken, An - oth - er wife, what's that? Why he proposed to

The vocal staves continue the melody. The piano accompaniment provides harmonic support with chords and moving lines.

me, Why he proposed to me, Didn't you propose to me?

me, You must be mis-ta-ken, You must be mis-ta-ken, Why you proposed to

cres. And you proposed to me, *cres.* And he proposed to me, You must be mis-ta-ken,

me, Why he proposed to me, Why he proposed to

cres. Didn't you propose to me? Why he proposed to me,

me. Didn't you propose to me? You must be mis-ta-ken. No, he proposed to

No, he proposed to me, Didn't you propose to me? For you proposed to
 me. Didn't you propose to me? For you proposed to me.

me, Yes, you pro - posed to me, Yes, you pro - posed to me, Yes, you pro - posed to me, Yes, you proposed to
 Yes, you pro - posed to me, Yes, you pro - posed to me, Yes, you pro - posed to me, Yes, you proposed to

me, to me, to me, to me, to me, to me, to me, to me, to me, to me, to me, to me, to
 me, to me, to me, to me, to me, to me, to me, to me, to me, to me, to me, to me, to

The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand features a series of eighth-note runs in the first system, followed by a more melodic line in the second system. The left hand provides harmonic support with chords and single notes. The score is written in G major (one sharp) and 2/4 time.

me. (Screaming, to me, to me, etc.)

me.

MADAME. DUC.

What does all this mystery mean? Yes sir, What does it mean? I in-

Moderato.

PASSEPOIL.

ist on an ex-pla-na-tion. I won-der, I wonder, What it is all a-bout?

I won-der, I wonder, What it is all a-bout?

I wonder, I won-der, What it is a-bout?

I wonder, I won-der, What it is a-bout?

Moderato e marcato.

MARQUI.

my He here a - gain? They'll find it out, I

guess I'll have to face the worst, I ought to told it all at first. And now they can the bo - dy find, Then

(To Passepoil.)

PASSEPOIL.

it will all be off my mind; For your words I don't care a pin, You can-not say I push'd her in. Why,

MARQUI.

PAQUITA.

push'd who in? What do you mean? Why, what you tho't that day you seen, I nev - er push'd her in, I'll swear! I'll

MARQUIE.

out, I

oon-firm it, Why do you stare? The wid-ow here a-live you see! How can I then her murderer be? I

and, Then

won-der why they let him out, He's too in-sane to be a-bout, He's too in-sane to

PASSEPOIL.

Why,

CHORUS.

PASSEPOIL.

be a-bout, I kept you from a fear-ful sin, And kept you then from jump-ing in; I (To widow.)

MARQUIE.

And I have paid him o'er and o'er, For fear he'd spread the sto-ry 'round: How

MADAME with ALTOS.

He kept him from a fear-ful sin, And kept him then from jump-ing in; He

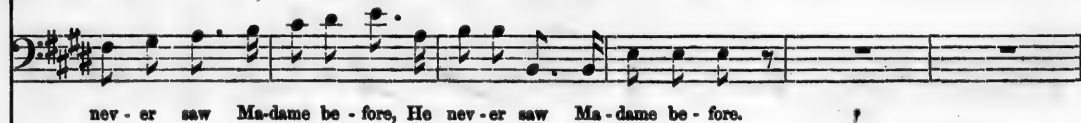
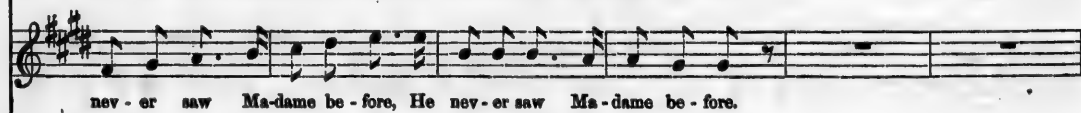
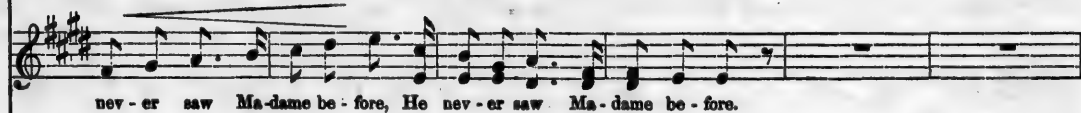
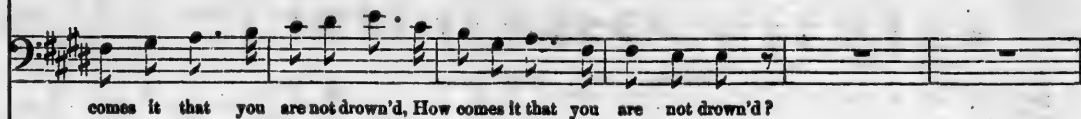
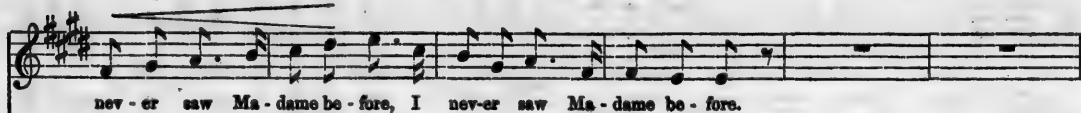
DUO. with BASSES.

He kept him from a fear-ful sin, And kept him then from jump-ing in; He

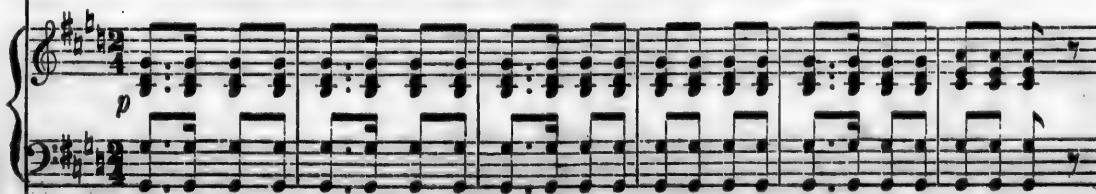
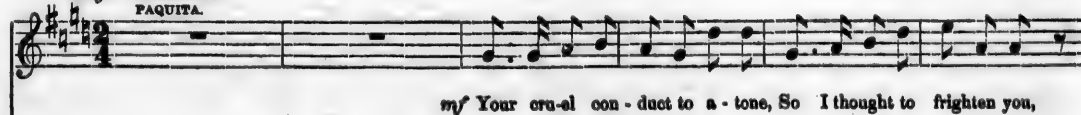
He kept him from a fear-ful sin, And kept him then from jump-ing in; He

AQUITA.

I'll



Allegro, Moderato.
PAQUITA.



By pretend-ing to drown myself, And to see what you would do. The water being ve-ry low, I scarcely

wet my feet, And crossing to the oth-er side I took a sheltered seat. And I supposed that you were drown'd,

MARQUIE

He tho't I caused the same; That's why I paid him to keep still, Then came here and changed my name. And from be-

PAQUITA.

neath a tree, I saw all that occurred that day. How I laughed when you met your wife, And I saw you run a-way.

CHORUS.



f But it was such a cru-el-trick, We ought not to let him go. He has proposed to ev'-ry girl, Indeed, indeed, it is so.



f But it was such a cru-el-trick, We ought not to let him go. He has proposed to ev'-ry girl, Indeed, indeed, it is so.



f But it was such a cru-el-trick, We ought not to let him go. He has proposed to ev'-ry girl, Indeed, indeed, it is so.



MARQUIS



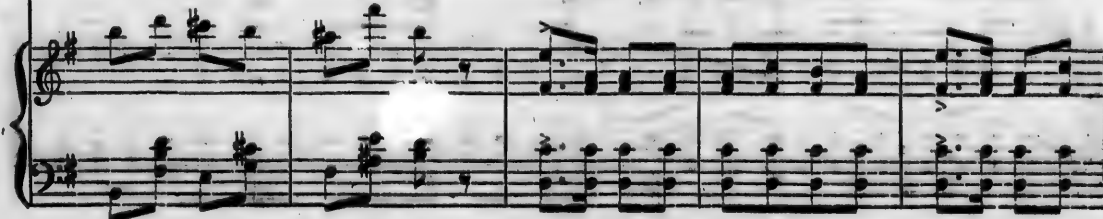
mf I real-ly could not help it, girls, You are all so sweet, you know. He is so ve - ry flatt'ring,



FEMALE CHORUS



We will have to let him go; I nev-er in all my life, Have met with such a



dar - ling beau; I will give you back your look of hair, And then I'll let you go.

CHORUS AL.

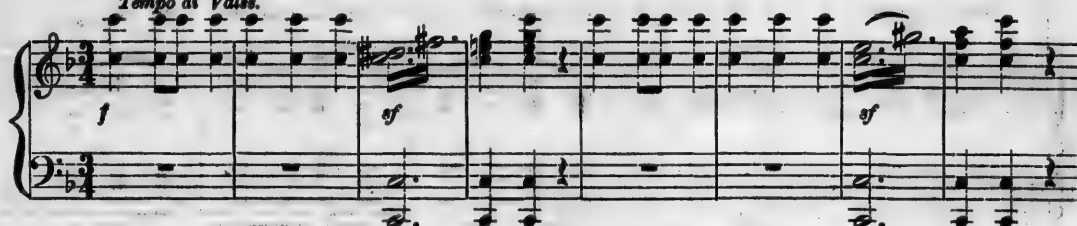
f I nev-er in all my life, Have met with such a darling beau, I will give you back your look of hair, And then I'll let you go.

f I nev-er in all my life, Have met with such a darling beau, You will give him back his lock of hair, And then you'll let him go.

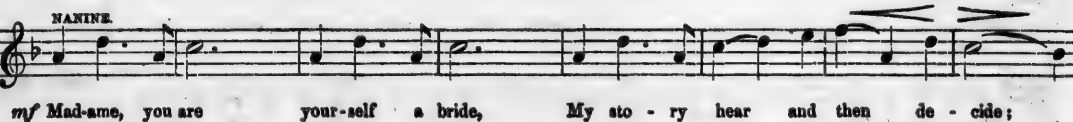
f I nev-er in all my life, Have met with such a darling beau, You will give him back his lock of hair, And then you'll let him go.

THIS LADY WAS YOUR WIFE.

Dialogue.

Tempo di Valse.

NANINE.



mf Mad-ame, you are your-self a bride, My sto - ry hear and then de - cide;



And though my con - duct shame - ful be, I claim that love is my on - - ly plea;



Your husband on - ly told his Grace, That he stood in a hus - band's place.

The first system of the musical score is in G major (one sharp). The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

mf And my un - cle's wrath ap - peas'd,

The second system continues the melody. The vocal line has a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a more complex eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *p* (piano).

I trust you're not dis - pleas'd; And left me

The third system continues the melody. The vocal line has a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a more complex eighth-note pattern. Dynamics include *f* (forte) and *p* (piano).

free to re - main, My plot I thus, I thus did gain.

The fourth system concludes the melody. The vocal line has a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a more complex eighth-note pattern. Dynamics include *f* (forte) and *p* (piano).

CHORUS.

206

LIBERTY & ADELE with SOPRANO



MADAME with ALTO

f And her un - cle's wrath ap - peased, We

GASPAR & PIERRE with TENORS

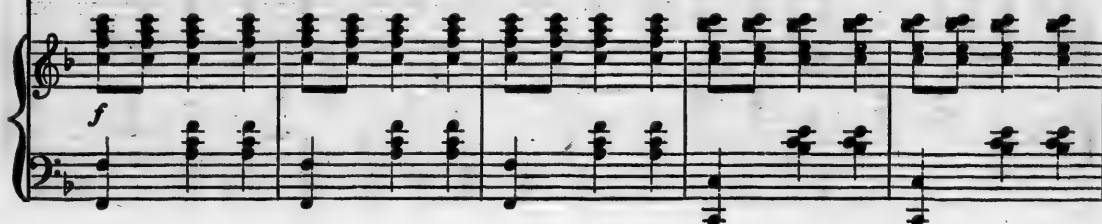


f And her un - cle's wrath ap - peased, We

MARQUE with BASS



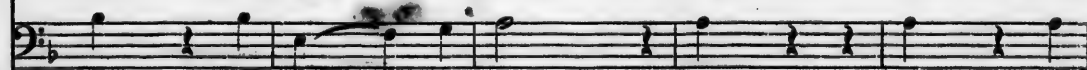
f And her un - cle's wrath ap - peased, We



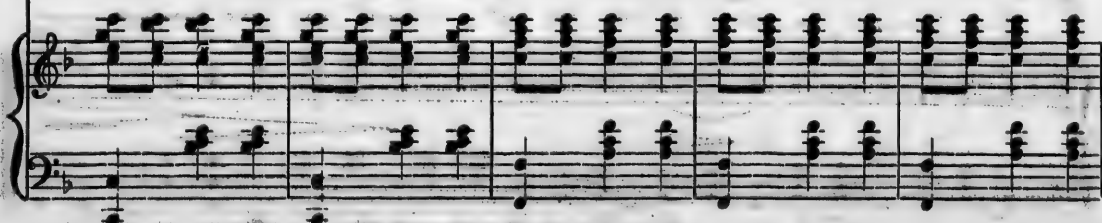
trust you're not..... dis - pleased, And left her



trust you're not..... dis - pleased, And left her



trust you're not..... dis - pleased, And left her



free to re - main; Her plot she did, she did sus - tain.

free to re - main; Her plot she did, she did sus - tain.

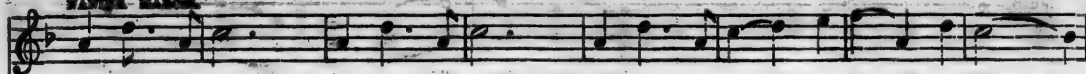
free to re - main; Her plot she did, she did sus - tain.

MARCEL.

mf Now by her fa - ther's will she is free;... Her hand and heart are giv - en to me.

By law your niece is now my wife, And hand in hand we'll walk through life.

HARPER MARCEL



Un - cle, we now your bless - ing crave, You see it is too late to rave,...

LIBERTY GASTAR



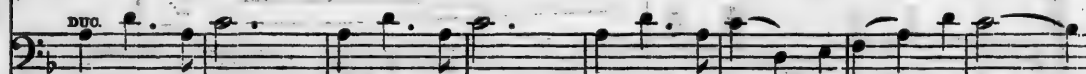
f Now that is just as it should be, All ill feel - ing laid a - side,...

PAQUITA ADLER



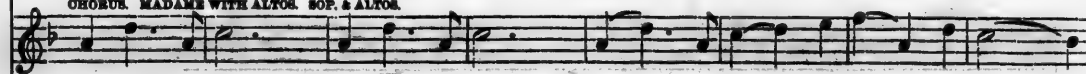
Now that is just as it should be, All ill feel - ing laid a - side,...

DUO



f You come and now my bless - ing crave, And say it is too late to rave,...

CHORUS MADAME WITH ALTOS. SOP. & ALTOS



Now that is just as it should be, All ill feel - ing laid a - side,...

PAMPELOIL WITH TENORS. TENOR

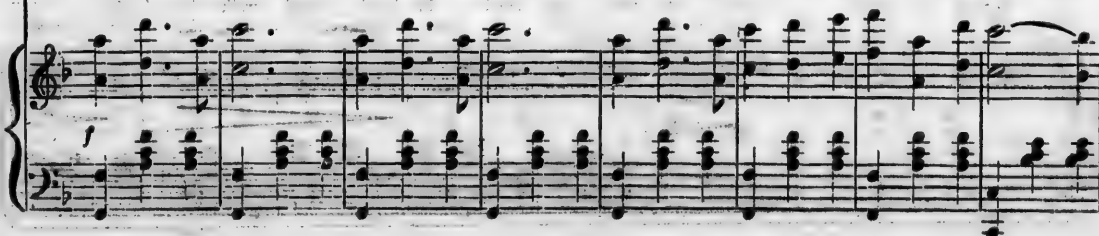


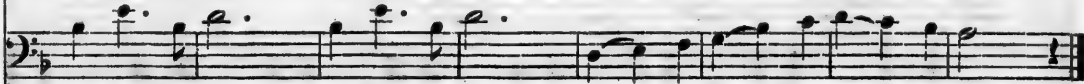
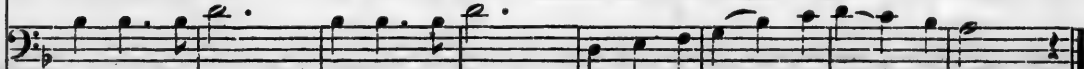
Now that is just as it should be, All ill feel - ing laid a - side,...

MARQUIS WITH BASSES. BASS



f Now that is just as it should be, All ill feel - ing laid a - side,...





ne'er had tried to part.

WALTZ.
mf Noth - - ing can part us thro' life, By law I am his wife.

MARCH.
mf Noth - - ing can part us thro' life, By law she is my wife.

Pres - - ent hap - pi - ness re - pays For.... all the past *sf* de - lay.

Pres - - ent hap - pi - ness re - pays For.... all the past *sf* de - lay.

WANTON MARQUEL

I am his wife.



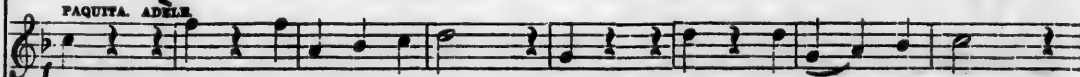
Noth - ing can part us thro' life, By law she is my wife,

LIEUT. GASPARE



Noth - ing can part them thro' life, By law she is his wife,

PAQUITA, ADELLE



Noth - ing can part them thro' life, By law she is his wife,

DUC.



Noth - ing can part them thro' life, By law she is his wife,

CHORUS MADAME with ALTOS.



Noth - ing can part them thro' life, By law she is his wife,

FABREPOIL with TENORS.

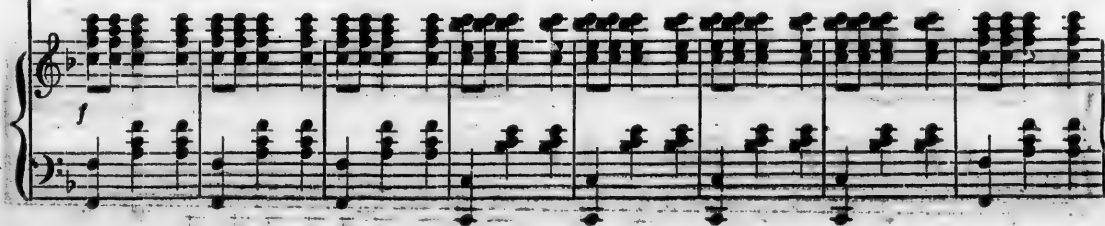


Noth - ing can part them thro' life, By law she is his wife,

MARQUIS with BASSES.



Noth - ing can part them thro' life, By law she is his wife,



[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent melody in the right hand, often with triplets, and a supporting bass line in the left hand. The score includes a key signature change to two flats (B-flat and E-flat) in the middle section. The lyrics are written below the voice staff.

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time, with a tempo marking of 'Moderato'. The score includes a key signature change from B-flat to C major in the final measure. The lyrics are written below the bass staff.

Allegro moderato.
FAQUITA.

mf So, your Grace, it ap-pears to me, That a-lone we two now stand,

You remember a few hours since, You of-fer'd me heart and hand. Your of-fer I will ac-cept now, We'd bet-ter be-

wed to day, As there have been so man-y slips, I'll not trust to more de-lay. Come now, I will wait no long-er,

Come now, I'll not wait a day; Come now, I will wait no long-er, Come now, I'll not wait a-day.

MARINE MARCH.

f Come now, she will wait no long - er, Come now, she'll not wait a day,
LIBETTE GASPARE.

f Come now, she will wait no long - er, Come now, she'll not wait a day,
PAQUITA.

f Come now, I will wait no long - er, Come now, I'll not wait a day,
ADELE MADAME.

f Come now, she will wait no long - er, Come now, she'll not wait a day,
FAMERFOIL.

f Come now, she will wait no long - er, Come now, she'll not wait a day,
MARQUE.

f Come now, she will wait no long - er, Come now, she'll not wait a day,
DUC.

f Come now, she will wait no long - er, Come now, she'll not wait a day,
HONORUS.

f Come now, she will wait no long - er, Come now, she'll not wait a day,

f Come now, she will wait no long - er, Come now, she'll not wait a day,

f Come now, she will wait no long - er, Come now, she'll not wait a day,

[illegible]

MARCEL **MARINE**

Nought can our hap - pi - ness dis - turb. Not when you are by my side.

LISETTE **GASPAR**

One month then from to - day, mam - ma, Your daugh - ter shall be my bride.

ADÈ

Of course I will have to for - give, But re - mem - ber, no more tricks.

MARQUIE

My dear, I have made up my mind, With wid - ows no more I'll mix.

MASSÉ

f In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

LIBETTE GASPARD

f In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

PAQUITA

f In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

ADÈLE MADAME

f In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

PASSEPOIL

f In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

MARQUIS

f In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

DUC

f In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

CHORUS.
SOPRANO AND ALTOS

f In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

TENORS

f In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

BASSES

f In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;



[illegible]

PAQUITA

mf If our ef - forts here to night, Have serv - ed an hour to be - galle, Pray

p speak a kind - ly word of us, And lend us your ap - prov - ing smile.

Come, now, smile a kind ap - prov - al, Come, now, give us your applause.

Come, now, smile a kind ap - prov - al, Come, now, give us your applause.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal line. The first system begins with a mezzo-forte (mf) dynamic. The second system begins with a piano (p) dynamic. The third and fourth systems do not have explicit dynamic markings at the start of the vocal line but include accents over the notes. The piano accompaniment features various textures, including chords, arpeggios, and moving lines in both hands.

WALTER MARCEL

f Come now, she will wait no long - er, Come now, she'll not wait a day,

YVETTE GARFAR

f Come now, she will wait no long - er, Come now, she'll not wait a day,

PAQUITA

f Come now, I will wait no long - er, Come now, I'll not wait a day,

ADELLE MADAME

f Come now, she will wait no long - er, Come now, she'll not wait a day,

PASSEPOIL

f Come now, she will wait no long - er, Come now, she'll not wait a day,

MARQUIS

f Come now, she will wait no long - er, Come now, she'll not wait a day,

DUC

f Come now, she will wait no long - er, Come now, she'll not wait a day,

CHORUS

f Come now, she will wait no long - er, Come now, she'll not wait a day,

f Come now, she will wait no long - er, Come now, she'll not wait a day,

f Come now, she will wait no long - er, Come now, she'll not wait a day,

f Come now, she will wait no long - er, Come now, she'll not wait a day,

[illegible]

This musical score is for a piano piece, page 223, written in G major (one sharp). It consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes.
- System 2:** The treble staff has a melodic line with some slurs. The bass staff continues the accompaniment. A *sempre* marking appears in the final measure of the bass staff.
- System 3:** The treble staff has a melodic line. The bass staff features a *ff* (fortissimo) marking in the first measure and continues with a rhythmic accompaniment.
- System 4:** The treble staff has a melodic line. The bass staff features a *ff* marking in the third measure and continues with a rhythmic accompaniment.
- System 5:** The treble staff has a melodic line. The bass staff features a *f* (forte) marking in the first measure and continues with a rhythmic accompaniment.

The piece concludes with a double bar line at the end of the fifth system.

THE END.

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